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BRIDE OF RE-ANIMATOR

BY

WOODY KEITH AND RICK FRY

STORY BY

BRIAN YUZNA & WOODY KEITH & RICK FRY

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BRIDE OF RE-ANIMATOR

1 BLACK SCREEN

1

A small DOT OF LIGHT appears and GROWS LARGER, until it becomes large enough to discern detail.

HAND HELD POV of a DISEMBODIED HEAD, SEVERED AT THE NECK, dripping blood. The head of DR. CARL HILL. CAMERA DOLLYS IN FROM BELOW -- the Head appears to float, slowly filling the screen.

The face is distorted, as though it had been crushed. Gory rags of flesh hang from what's left of its neck. The Head wears an expression of demented delight. LAUGHS as though whoever is listening were the butt of some obscene joke. It speaks in an intense HISSING VOICE.

HILL

W-e-e-e-s-t...That ba-ast-a-rd.
He did this to me. He may have
gotten away from the police.

(beat)

But he'll not escape me -- not
this time.

Hill laughs -- a laugh of sheer insanity as we

FADE TO BLACK.

HOLD BLACK SCREEN

Then, the SOUND of the FIRST BEAT OF A HEART. It's very slow and irregular.

With frightful suddenness -- the BONE CHILLING SCREAM of a WOMAN. Earpiercing, echoing, haunting, becoming LOUDER and LOUDER, until it's soul-wrenching -- filled with unspeakable pain.

The HEART BEAT is LOUDER, its irregular rhythm accelerates.

FADE IN ALARM SOUND...

2 INT. MISKATONIC HOSPITAL - EMERGENCY ROOM - NIGHT

2

POV FROM BEHIND EYELIDS as they OPEN. The first vision is blinding -- too much light flooding in. It's a hospital operating light filling the screen.

HEART BEAT IS FASTER, as the field of view drops to see an E.R. Room through a DISTORTED, nightmarish POV. A hallucinatory, reddish coloring of the visual field.

(CONTINUED)

2 CONTINUED:

2

The horrified figure of DANIEL CAIN is in the center of this vision. He's a third-year medical student. He's tall, handsome, intelligent -- the all-American boy. He wears a blood-stained tee-shirt, and is utterly panic-stricken, tracks of tears streak his cheeks. His trembling hand holds an empty SYRINGE. From this POV he's distorted -- out-of-proportion. Female arms and hands reach into FRAME, trembling towards Dan.

The HEART BEAT continues accellerating.

MOVE (OR FLIP AROUND) TO REVERSE OVER DAN'S SHOULDER. It's MEG HALSEY, once a pretty blonde college student -- Dan's fiance. But there's something terribly wrong with her. She's pale, with severe bruises about her neck, the result of strangling. It was her scream. She wears only a blood-stained men's shirt. Like a frightened animal, her eyes dart nervously, as her mouth opens, again and again, mouthing the name 'DAN' soundlessly. The veins in her temples throb, as she grabs hold of her throat, fending off a phantom strangler. She's choking, without making a sound.

ANGLE ON MEG AND DAN (UNDISTORTED). The SYRINGE FALLS from Dan's hand, as he pulls Meg's hands away from her throat, and holds her shaking hands up to his lips, kissing them.

DAN

It's over, Meg. It's over.

The HEART BEAT stablilizes, with a regular -- if accelerated -- rhythm. It's quieter than before. The veins of Meg's temples cease to throb.

Dan and Meg are alone in the E.R. Room. There are SOUNDS of running, and PANIC outside the room. The ALARM continues outside in the hallway.

Meg takes a deep, labored breath, and finally speaks through her unrelenting fear, as though she were hearing her voice for the first time. Her vocal chords are damaged.

MEG

Did I die?

The SYRINGE lays on the floor next to a VIAL of GLOWING GREEN SERUM.

Dan holds Meg, looking over her shoulder, hugging her dearly.

DAN

You're alive now.

(CONTINUED)

2 CONTINUED: (2)

2

As he holds her, she's staring into space. Then her eyes show an increased lucidity. She's coming out of it.

MEG
(choking)
Mom's...dead.

Her voice breaks. Dan holds her where he can see her.

DAN
Meg, I'm so sorry.

MEG
...Daddy's dead.

The HEART BEAT quickens, and is LOUDER. Meg is reliving her horrible tragedy from that night. And with all her might she pierces Dan with her eyes, desperately reaching out to him.

MEG
I was so scared...

Her breath is interrupted by an involuntary shudder. A vein in Meg's neck begins throbbing. Her eyes focus in panic, as her face goes flush, and her jaw begins to jerk, as her tongue darts in and out.

DAN
Meg, no....

MEG
Don't let me go back to that
dark....

She leaps spasmodically to her feet, KNOCKING DAN DOWN with unnatural strength.

The HEART BEAT IS WILD AND DEAFENING. Dan grabs her by the arms, trying to hold her, to stabilize her.

DAN
Don't leave me. I love you.

Meg's ears are visibly bulging, as her blood is pounding through her veins. Her ears start bleeding. Meg grabs at her chest, trying to still her rampaging heart. Her features distort into a hideous caricature of what was once her pretty face. She's in a hell of agony, as she CRIES in agony and stares at Dan.

(CONTINUED)

2 CONTINUED: (3)

2

MEG

Danny -- I love you with all my
he-e-e-a-a-r-t!.....

She vibrates furiously, uncontrollably. She reaches out to Dan with her hand that was over her heart and....the HEART BEAT STOPS.

MEG

Don't let me go.....

She stiffens, then collapses to the floor.

Dan falls to his knees in front of her. He takes her face in his hands, her lifeless eyes staring right at him.

EXTREME CLOSE-UP MEG'S EYES. A veil of blood covers them, like a red curtain descending from above.

PEOPLE in white hospital garb burst into the room, appearing to charge at Dan, as we FADE UP b.g. COMMOTION SOUNDS. They are appalled.

SOMEONE elbows his way through the small gathering of onlookers.

A FACE comes right up to Dan. It is blond, with calculating blue eyes, delicate features, and cracked wire glasses. It's HERBERT WEST. He's wearing a white shirt with bloody striations. He's disheveled and sweating. He's also a third-year medical student and Dan's roommate.

Dan looks up at West with tear-filled eyes.

DAN

West?...Herbert!...

WEST

No...Hill didn't kill me...
(under his breath)
...Didn't have the guts.

West smiles wryly at his little joke.

Full of guilt, Dan looks back at Meg, powerless before the consequences. Meg's whole body TWITCHES spasmodically, unnaturally.

Then her body is still, lifeless.

(CONTINUED)

2 CONTINUED: (4)

2

Dan turns to West.

DAN
Herbert, I did it.
I.....did.....it.

West understands the enormity of Dan's admission. He PICKS UP THE VIAL OF THE GLOWING SERUM.

Dan looks up at West, now full of angry desperation.

DAN
But I couldn't bring her back!

He turns to West and SLAPS the VIAL to the floor.

CLOSEUP OF THE VIAL as it comes to rest.

CUT TO BLACK.

CREDITS

3 EXT. MENTAL HOSPITAL - ESTABLISHING - DAY

3

SUPER: "SEFTON ASYLUM. ARKHAM, MASSACHUSETTS."

It's an old building from the 1920s, still housing the terminally insane.

4 INT. SEFTON PSYCHIATRIC ASYLUM - VIEWING AREA - NIGHT

4

In the HIGH-SECURITY area of hospital, behind an unbreakable glass window, which fills the entire upper half of the wall, is the DAY ROOM, where the most violent patients are contained. ON THE OTHER SIDE OF THE DAY ROOM is a NURSES STATION, which is A GLASS CUBICLE, used for monitoring the patients on a 24-hour a day basis. From the VIEWING AREA, the entire DAY ROOM and the NURSES STATION is completely in view.

On the VIEWING AREA WALL, there is a HEAVY LOCKED DOOR, providing access to the DAY ROOM. An ATTENDANT with keys hanging from his belt, walks by the door, in front of a large, chain-smoking MAN in his fifties. The Man wears a rumpled suit, and needs a haircut. The Attendant casually nods to the Man, but the Man pays no attention to him.

Silently, the out-of-shape Man wearily looks on, at ONE of THREE PATIENTS. The patient is a WOMAN. She wears a hospital gown. She walks around aimlessly, swinging her arms about, shaking her head, MUTTERING to herself.

(CONTINUED)

4 CONTINUED:

4

Lost in a forgotten world, but having no apparent knowledge of this. Her skin is discolored, decayed. Toenails and fingernails are darkened. Bruises have turned totally black. There are tears in her eyes -- pain and confusion. She's nearly bald. She stops, sits on the floor, and pulls at what little hair is left on her head.

Also in the Day Room is a young BLACK MAN in a pajama bottom. He dances awkwardly in the center of the floor, playing with surgical scars on his abdomen that run from his chest to his navel. His skin is waxy, decayed, and otherwise similar to the Woman's.

A TALL, SKINNY MAN, his face horribly disfigured, wears a STRAIGHT JACKET. He too shares in common the features of decomposition. He hurls himself from wall to wall, bouncing.

Together, they look like death warmed over, seriously abnormal, like no living people anywhere, not even the insane.

IN THE NURSES STATION on the other side, TWO NURSES are busy at work: observing the patients, updating charts, and preparing med trays.

The Large Observer puts his cigarette in his mouth with his right hand. THE UPPER PART OF HIS MIDDLE FINGER IS MISSING.

FADE TO BLACK.

5 EXT. SOUTH AMERICAN JUNGLE - BORDER WAR - NIGHT

5

EXPLOSIONS and GUNFIRE ignite the black night. SCREAMS and SHOUTS echo through the jungle. Shadows of bodies, scurrying for position among the many trees.

SOMETHING tears through the dense foliage for its very life. It's too low to be seen. GUNFIRE ripples the shrubs right behind the intended victim. Whatever it is, it breaks through some low-hanging vines and pauses. It's a DOG -- a female mutt about the size of a coyote.

More GUNFIRE causes the dog to bolt. She swerves around trees, bushes, rocks, and debris. Ahead is a fallen tree. The dog leaps over the tree, thereby tripping a booby-trap. It EXPLODES.

The dog is blown to the ground. She YELPS in pain. She was fast enough to avoid being killed, but her right foreleg is badly wounded. The dog CRIES in pain as she gets up and tries to run again. She falls. Then gets up again and limps on.

In a clearing ahead -- a RED CROSS FIELD TENT.

6 INT. MEDICAL FIELD TENT - NIGHT

6

The scene is hellish: the tent is crowded with the injured and, in some cases, dead bodies of soldiers. Blood and human debris, such as amputated limbs spill out of buckets and litter the floor. On a cot, there is one dead SOLDIER who, in addition to having a badly burned body, has a single bloodless bullet hole in the middle of his forehead.

A CASSETTE PLAYER is on, playing a VERDI OPERA CHORUS, under the SCREAMS of the maimed and dying.

BEHIND OPERATING SCREEN. DANIEL CAIN and HERBERT WEST, wearing sweat-soaked fatigues, operate on a 15-year-old WOUNDED SOLDIER. They are the only doctors in the tent.

The SOUNDS of WAR outside is like an approaching thunderstorm, increasing in volume as the scene progresses.

West wears a holster on his hip that holds a .45 caliber pistol. Both Dan and Herbert wear elbow-length surgical gloves. Their clothing is spotted with blood.

West and Dan Cain struggle to extract a piece of shrapnel imbedded in the chest of the young soldier, who MOANS in agony. His chest is surgically opened, revealing a piece of shrapnel which sticks up through his chest. West has a grip on the shrapnel with a PLIARS-LIKE SURGICAL TOOL. Dan grabs West's hand.

DAN

Herbert! If you remove the shrapnel, that artery's going to burst.

WEST

We remove it now, Dan. Otherise he'll go into cardiac arrest -- I assure you. Just be ready to clamp it.

Dan looks at the boy, who's now crying. Compassion shows through Dan's professionalism.

DAN

But if it doesn't work, he'll...die.

WEST

We have no choice.

Dan releases West's hand and applies the clamp to the artery.

DAN

All right then...Let's do it.

(CONTINUED)

6 CONTINUED:

6

WEST
I'm taking it out.

West starts to move the piece of shrapnel. Dan positions the clamp carefully. Slowly, West pulls out the piece of shrapnel. The boy stops crying. They pause.

CAMERA SLOWLY MOVES DOWNWARD, from West and Dan, down past the boy, to BELOW the OPERATING TABLE. A TRICKLE OF BLOOD catches up with the downward CAMERA MOVEMENT. Then suddenly BLOOD floods over the table. A red veil of plasma.

DAN (O.S.)
Jesus Christ! It didn't hold!

WEST (O.S.)
There was nothing to hold!

ANGLE ON DAN AND WEST. They frantically try to contain the bleeding. But they can't. The boy's face is a ghostly white, his lifeless eyes staring.

DAN
He was so young.

West looks up, impatient, ready to move on.

WEST
Never had a chance.

Trembling, Dan withdraws from the patient. The horror of the war has become too much for him. He can't handle even one more senseless death.

WEST
His nervous system is intact.
He may still prove useful...More
useful than he'd ever be
otherwise.....

West reaches into a small TRUNK on the floor and picks up a bottle of GLOWING GREEN LIQUID (same as the liquid from the vial in the prologue).

BEHIND WEST is a MAKESHIFT LABORATORY. There is chemical glassware (such as beakers, test tubes, and retorts) vials and bottles filled with dark-colored fluids, a chemical agitator, and a microscope.

Dan looks down at his gloves. They're drenched in blood. He removes the gloves, revealing his clean hands. He starts to LAUGH. Strained, nearly hysterical.

(CONTINUED)

6 CONTINUED: (2)

6

DAN
(wildly)
All right -- who's next! Send
all bills to the widows and
orphans! The doctor is in! And
doctors save lives!

Dan backs out from behind the screen, as West continues to
"work" on the dead body.

OUTSIDE SCREEN. One soldier reaches up from his cot for Dan
as he nears. He MOANS -- wants help. Dan looks at him.
Fear floods his face, and he backs away -- from everything
and everyone.

Dan passes the burned soldier with the bullet hole through
his head. Dan looks at him, then sinks to his knees. He
LAUGHS silently...then cries -- near hysteria.

Just then, THE DOG appears before Dan, WHIMPERING and holding
up it's injured foreleg as if to "shake hands". Dan realizes
something is wrong and reaches for the animal, but it moves
away. He crawls on his hands and knees, attempting to grab
the injured canine.

CAMERA TRACKS with Dan as he goes for the dog.

DAN
Come here...Come on, girl.

He catches the dog, which is shaking with fear.

DAN
It's all right. I'm sure I can
help you.

Dan comforts the dog and relates to it as if he were a boy
with his dog back home in the States.

DAN
That 'a girl...Just let me get
a look at this...

Dan then realizes someone is before him, on the other side of
the dog. It's FRANCESCA DANELLI, an Italian journalist.
She's dark and attractive with almond eyes and a warm,
sensual smile. The poor dog lifts its paw to "shake hands"
with Francesca. She's touched by it and by Dan's guileless
condition. She speaks with a thick Italian accent.

FRANCESCA
They've broken through...You must
leave!

(CONTINUED)

6 CONTINUED: (3)

6

ARTILLERY FIRE, APPROACHING MACHINE GUN FIRE, draw near, as an EXPLOSION rocks the tent.

Dan doesn't react to her plea and continues work on the dog. Francesca kneels down beside him.

FRANCESCA
Did you not hear me?

He ignores her.

DAN
(to the dog)
Yeah...Don't be afraid. You don't understand all of this, do you?

Francesca holds the dog still for Dan.

FRANCESCA
Poor little one, little angel.

The WOUNDED continue to MOAN in the b.g., as Verdi plays on.

Dan looks at Francesca.

DAN
Who are you?

FRANCESCA
Francesca Danelli...I'm covering the war for...Journale d'Italia -- Italian News Service.

DAN
Here...Help me lift her onto that table.

Dan places the dog on the table, right next to the CASSETTE PLAYER. Francesca glances at the Cassette Deck, recognizing the music.

FRANCESCA
I love that piece.

Dan injects a local anesthetic into the foreleg of the dog, and glances at Francesca.

DAN
It's my favorite.

He removes the last piece of debris from the dog's foreleg, and begins to suture the wound.

(CONTINUED)

6 CONTINUED: (4)

6

DAN
I can't believe the cruelty.

FRANCESCA
When the state makes peoples'
lives unnatural, it creates
monsters.

Dan pauses.

DAN
I'm going home soon. Sometimes
I just don't think I can take it.

FRANCESCA
But you're a doctor.

DAN
Just because I'm a doctor doesn't
mean I don't feel.

He continues suturing.

Another EXPLOSION rocks the tent as TWO SOLDIERS enter and
begin REMOVING THE WOUNDED. The situation worsens.

Dan works faster.

FRANCESCA
What about your family?

Dan wraps the gauze around Angel's leg.

DAN
No...no family. There was
somebody, but not anymore.

Dan places the dog on the ground. They both bend down to
check her out. The dog offers Francesca her paw to shake.
She takes the paw and pets her. Dan and Francesca smile.

FRANCESCA
Why did you volunteer for this
work?

Dan's smile fades...

There's a MOANING and then a SCUFFLING SOUND from BEHIND THE
SCREEN on the other side of the tent. And then suddenly...A
GUNSHOT!

(CONTINUED)

6 CONTINUED: (5)

6

Francesca reacts in fear, taking cover. Dan, knowing the source of the disturbance is West, immediately moves toward him.

An EXPLOSION causes the lights to DIM OUT. A FLARE FROM OUTSIDE illuminates the scene through the canvas of the tent and creates a more nightmarish atmosphere. The dim lights flicker. It's difficult to see anything clearly.

Francesca rises and moves towards the SCREEN. She hears Dan and West.

FRANCESCA'S POV. The two silhouettes of Dan and West behind the SCREEN.

DAN
Goddammit, Herbert! What are you doing?!

WEST
You know very well, Dan.

DAN
But...Not now! There's somebody here!

WEST
Look, we may never again have access to so many fresh subjects!

Continue ARGUMENT. Their words are DROWNED OUT by EXPLOSIONS OUTSIDE.

Francesca approaches the SCREEN in the dim light. She slowly moves around the screen.

The LIGHTS COME BACK ON for a beat, as Francesca SEES the young soldier's dead, blood-drained body, but now with a BLOODLESS BULLET HOLE right in the middle of his forehead -- in the exact same spot as the burned soldier we saw earlier. The dead youth's hand twitches and air is unnaturally released through his mouth. West holds his smoking pistol.

The LIGHTS FLICKER. Out of fear and confusion, Francesca starts backwards -- right into ONE of SEVERAL hanging IGUANA-LIKE REPTILES. The REPTILE REARS UP ITS HEAD AT HER, SPITTING. Francesca CRIES OUT.

West turns sharply.

WEST
What do you want?

(CONTINUED)

6 CONTINUED: (6)

6

West pushes her away from the reptiles.

WEST
Get away from these!

Francesca looks around at all the experimental apparati.
And at Herbert's gun.

FRANCESCA
What is it that you are doing back
here?

DAN
Herbert...She's a journalist!

West looks directly at her.

WEST
Leave.

West holsters his pistol.

The GUNFIRE outside the tent becomes MUCH LOUDER.

FRANCESCA
Come on! We have to get out of
here!!

Francesca starts out. Dan follows her. She goes around the
screen. But before Dan can do the same, he's caught from
behind by West. Dan swings around.

WEST
We must keep working!

DAN
We can't help anyone now!

WEST
It's not anyone...It's the work.
You can't turn back now. We're
close. Reticular consciousness
is not just in the brain, Dan.
We've gone beyond that! The Cuzco
reptiles will help us go beyond
that.

West gestures to the reptiles.

WEST
These are the key! We can create
new life!

(CONTINUED)

6 CONTINUED: (7)

6

West looks around with paranoia.

The dog is BARKING from the other side of the tent.
Francesca exits.

An EXPLOSION rocks the tent. Dan and West are thrown down.
Smoke fills the space -- tongues of flame burn a section of
the tent behind them.

West hurriedly gathers up the weird reptiles, certain
laboratory items, his notes, and the SERUM, loading all of
it into the small TRUNK.

Dan grabs him.

DAN
Forget it! Come on!

Through the smoke and fire a young ENEMY SOLDIER rushes in
and freezes. He gets off a couple of ROUNDS but they miss
terribly and blow apart the screen. He's face to face with
them, a frightened youth, indistinguishable from the boy who
just died on the operating table. He attacks West, tries
to impale him with the bayonet of his rifle. West falls down
dodging the bayonet. The Soldier and West are rolling on
the ground, in a death-wrestle.

Dan is indecisive. He's not used to killing. He picks a
scalpel and stabs the boy, leaving it stuck in the back of
his neck.

The Boy jerks up and turns to him, holding the bayonet,
surprised -- knowing he's doomed. Blood floods out of his
mouth, as the Boy falls forward, stabbing Dan in the leg with
the bayonet.

Dan SCREAMS in pain, rolls to the side, pulls the bayonet
out, as blood oozes from the wound.

DAN
Shit!

TWO MORE ENEMY SOLDIERS come through the side of the tent.
West pulls his gun, backs up to the operating table, and
SHOOTs both of them dead.

A HAND rises up from behind West. It's the dead young
Soldier on the operating table, his hand animated and
clutching wildly. West shakes it off, and dives down to help
Dan.

The SMOKE is so thick that West has to stay close to the
ground to breathe.

(CONTINUED)

6 CONTINUED: (8)

6

He drags Dan through the litter of dead bodies.

The LEGS of TWO SOLDIERS run past them, carrying a WOUNDED SOLDIER on a stretcher -- SCREAMING IN PAIN.

In a DISTORTED NIGHTMARISH VISION, Dan sees DEAD SOLDIERS with bloodless bullet holes in their heads, rising up and clawing him as he loses consciousness in the thick acrid smoke.

FADE TO BLACK.

FADE IN:

7 EXT. CARNIVAL (ARKHAM, MASSACHUSETTS) - NIGHT

7

Establishing a tacky, garish carnival with a standard assortment of rides and games of chance.

8 EXT. SIDESHOW - NIGHT

8

SOUNDS OF CARNIVAL. People SQUEALING, TALKING, LAUGHING, dressed for a New England summer night.

CLOSE ON POSTER. It touts a list of sideshow attractions:

See the Amazing Alligator Boy
Siamese Twins joined at the waist
Eskimo Geek Who Eats Glass and Garbage
An Alien Mummy Recovered From UFO
Talking Head From the Miskatonic Massacre

ANGLE ON LARGE MAN we saw earlier at the Sefton Asylum. He studies the sideshow poster. He's eating a hot dog, and carrying a folded NEWSPAPER in his jacket pocket.

PULL BACK to reveal a SIDESHOW TENT, with a crudely painted plywood facade. A MIDGET CARNEY BARKER stands on a podium and delivers his spiel to a GROUP of CARNIVAL GOERS.

CARNEY BARKER

Come one, come all! See the world famous Alligator Boy. He's covered with scales and has a two foot tail. See the terrifying Talking Head from the mysterious Miskatonic Massacre. The alien baby from the moons of Neptune, etc....(CONTINUE AD-LIB)

The Large Man pushes his way through the crowd, right up to the TICKET SELLER. He buys a ticket and enters the sideshow tent.

9 INT. FIRST SIDESHOW STALL - NIGHT 9

The Large Man enters through a black curtain into a stall. On the other side of a rail is a YOUNG MAN, LIT by a SPOTLIGHT. He's wearing a bathing suit. His arms and legs have reptilian scales on them. He opens his mouth and a forked tongue waggles out. It looks kind of phony and cornball. The Large Man hardly pays attention, as he finishes his hotdog and moves on.

10 INT. SECOND SIDESHOW STALL - NIGHT 10

The Man pauses at the rail to light up a cigarette, barely glancing at GIRL SIAMESE-TWINS, sitting on two chairs next to each other. They're joined at the waist. One of them eats from a plate on a table. The other one BURPS.

11 INT. THIRD SIDESHOW STALL - NIGHT 11

He pushes past a couple of teenagers who are gawking at a phony-looking ALIEN EMBRYO, with a large faded painting of the CRATERS OF THE MOON behind it. There's a mirrored light rotating above, and SPACE MUSIC playing. A RECORDED VOICE intones.

TAPRECORDED VOICE (O.S.)
...Found in the Siberian wasteland
in a meteor crater, denied by
NASA. But decide for yourself.
Is this an earthly lifeform...or
is it truly a visitor from the
moons of Neptune.....

The Man walks steadily through -- doesn't even look.

12 INT. FOURTH SIDESHOW EXHIBIT - NIGHT 12

He enters the very dark room. He pauses for his eyes to get used to the light.

A VOICE speaks in the darkness, as a LIGHT SLOWLY FADES UP on the other side of the rail. Through the curling blue smoke of his cigarette, he stops and studies the illuminated form...

LARGE MAN'S POV OF DR. HILL'S HEAD, suspended in darkness. In the dim light, it looks like it did at the beginning of the movie. BENEATH IT SITS AN ILLUMINATED DISH, which CATCHES BLOOD, dripping steadily from the neck. The Head appears to.

(CONTINUED)

12 CONTINUED:

12

RECORDED VOICE (O.S.)
...Yes it's true...I survived the
night the dead rose up and
massacred the living...They don't
believe me, but they can't silence
me...No one will ever silence me
again. Remember me in your
dreams!

The O.S. RECORDED VOICE LAUGHS INSANELY.

The Large Man steps over the rail for a closer look. He moves in on the Head.

As he gets CLOSER the VOICE SOUNDS more like a tape-recording...An obvious mechanism moves the jaw...The movement of the jaw doesn't match the words on the recording.

ANGLE ON LARGE MAN AND HILL'S HEAD. The wires on which the head is suspended are visible. The skull is crushed on the side. The motor working the jaw is visible, as is the tape recorder behind the head. Large Man flips OFF THE TAPE RECORDER and the VOICE SLOWS DOWN -- THEN STOPS. He pulls TUBES loose, which are dripping red fluid into the dish.

The Large Man pulls out his NEWSPAPER to the front page of the ARKHAM DAILY NEWS. There is a large PHOTO of DR. HILL above the following HEADLINE:

DR. CARL HILL'S HEAD MISSING.
Victim of Miskatonic Massacre

CLOSE ON PHOTO. It matches the sideshow exhibit.

Lt. Chapham unfolds the newspaper, and begins wrapping the head in it.

13 EXT. MISKATONIC HOSPITAL - DAY

13

SUPER: "MISKATONIC UNIVERSITY HOSPITAL"

Establishing the prestigious hospital on a clear sunny day. People enter and leave. The parking lot is full. It's a busy place.

14 INT. HOSPITAL - PATIENT'S ROOM - DAY

14

GLORIA lays in a hospital bed. She's beautiful but unpretentious, in her early twenties, with long dark hair. She's wearing eye-shadow and lipstick.

(CONTINUED)

14 CONTINUED:

14

0 PULL BACK TO REVEAL RESIDENT DOCTORS DAN CAIN AND HERBERT WEST, who wait next to a HOSPITAL AIDE, who has brought in a GURNEY. Dan steps up to Gloria, all smiles and charm. He and the Aide help Gloria out of bed and onto the gurney. She's wearing a hospital gown. West picks up Gloria's chart and begins leafing through it.

DAN

How's the star patient?

GLORIA

Hello, Doctor --

Dan stops her with a look. She corrects herself.

GLORIA

I mean, 'Dan'.

DAN

You look great. I see you even put on makeup.

DR. GRAVES, a somewhat diminutive but pompous pathologist with graying hair, stands and steps up behind Dan and gives him a disapproving look.

West steps out of the room with the chart.

Gloria sits weakly on the side of the gurney with the help of the Aide, and LAUGHS, shaking her head, tousling her long hair.

GLORIA

Don't tease me. It's just that -- my head is about the only part of me that's not...sick.

Dan cups her hands in his and kisses them lightly.

DAN

We'll see what we can do about that.

GRAVES

(sternly)
Doctor Cain.

Graves walks out of the room, expecting Dan to follow.

The Aide helps Gloria down onto the gurney, covering her with a sheet, as Dan follows Graves out of the room.

15 INT. HOSPITAL CORRIDOR - OUTSIDE GLORIA'S ROOM - DAY

15

Dan walks over to Graves who stands across from a Nurses Station. Next to him, West still studies the chart.

DAN

Dr. Graves...

GRAVES

I came here to remind you to get the material down to the Patholgy, right after surgery. Not an hour later, not fifteen minutes later -- as soon as it's removed. Understand? Your patient needs all the help she can get.

DAN

You'll have it, Dr. Graves. But I don't think there's anything to worry about. We'll give her the best treatment modern medicine has to offer.

Graves isn't buying any of Dan's "optimism."

GRAVES

I know all about your 'modern medicine', Doctor Cain. You forget. In my pathology lab I get all the dismal failures of your so-called modern techinques. If you read the paper I gave in Zurich, you'll see why I don't put much credence in your secular approach to medicine.

West looks up from the chart, can't contain himself.

WEST

I read your paper...

Dr. Graves looks over at West.

WEST

(continuing)

...And frankly, Doctor Graves, your pathology is so archaic and useless, I don't think it has any place in a modern hospital.

Graves can't believe it. He's fuming.

The Aide wheels Gloria out. Gloria goes into a COUGHING FIT. Dan is quickly to her side, motions the Aide out of the way.

(CONTINUED)

15 CONTINUED:

15

Gloria's cough subsides.

Dan holds the Aide back.

DAN

It's okay. I'll take her.

He begins pushing her away. West turns from Graves and heads down the hall.

Graves reaches out to pat Gloria routinely.

GRAVES

(to Gloria)

I'll be praying for you.

Not paying attention, he misses -- patting her on the face, as the gurney moves on.

DAN

She's going to be just fine.
Really, Dr. Graves. This time
we win the war.

GRAVES

(pointedly)

Just beep me immediately when
she's out of recovery.

For a moment, Dan reveals a dreadful worry. That underneath it all, Gloria's not going to pull through. Dan pushes the gurney down the hall, after West.

BEHIND GRAVES is the Large Man. He carries a shopping bag.

LARGE MAN

(to Graves)

Was that Dr. Cain and Dr. West?

Dr. Graves turns around.

GRAVES

Yes.

LARGE MAN

Are you Doctor Wilbur Graves?

Graves looks back at him.

GRAVES

Yes...Who are you?

16 INT. PATHOLOGY LAB - DAY

16

A well-appointed laboratory, dedicated to the analyzing and dissecting of dead tissue.

On one side of the room is an autopsy table. A CORPSE lays on top of the slats which cover the sink-like basin under the table. A hose is attached under the slats, for the flushing of blood and other fluids. It is attached to the floor. Above it is a scale for the weighing of human organs. On the other side of the table is a sink. Surrounding the table are trays which hold various surgical instruments.

Along the wall is a lab table with stools, a microscope, dissecting tools, shelves containing jars of organs, and storage boxes on top. Also, there are various small animals and human limbs which are pinned and stretched for dissection. Among them, A BAT.

On another wall is a DOOR to a walk-in REFRIGERATED ROOM, which is padlocked.

The Large Man sets the shopping bag down on the lab table next to the bat. He sits on a stool, releasing a labored breath. He takes out a police badge and shows it to Graves.

LT. CHAPHAM

Lieutenant Leslie Chapham. Arkham
Police Department.

Graves is looking at the badge quizzically. Lt. Chapham realizes that the badge is upside down. He rights it.

GRAVES

Leslie?

LT. CHAPHAM

Lieutenant Chapham.

GRAVES

I'm very busy, Lieutenant. What
can I do for you?

LT. CHAPHAM

I understand that you're in charge
of the remains from the night of
the so-called massacre.

Graves puffs up abit, showing his "authority" in such matters.

GRAVES

Why, yes, I am in charge. Have
been for twelve years now.

(MORE)

(CONTINUED)

16 CONTINUED:

16

GRAVES (Cont'd)

We cooperated with the police completely. It's my understanding that the case has been closed.

LT. CHAPHAM

Well...Not to me.

(beat)

I have something I'd like to show you, Doctor.

Lt. Chapham reaches into the shopping bag and lifts out a NEWSPAPER-WRAPPED BUNDLE. He unwraps the newspaper revealing: DR. HILL'S HEAD. Dr. Graves is surprised -- and fascinated.

LT. CHAPHAM

Recognize it? Turned up in a carnival sideshow just outside Arkham.

Graves is defensive.

GRAVES

Dr. Hill? Why, I just don't understand it.

Dr. Graves inspects the head -- very critically.

LT. CHAPHAM

That's right. It's Dr. Carl Hill's head. Awfully well preserved, isn't it? I mean considering the massacre happened eight months ago.

GRAVES

(authority)

Why, yes. All the specimens from that night exhibit the same quality.

Lt. Chapham studies him.

LT. CHAPHAM

Is that right, Dr. Graves?

(beat)

Looks as if it had been crushed or something.

Dr. Graves pokes and prods the head with his instruments, showing off his technical proficiency. He points to the side where the skull seems damaged, looks up.

(CONTINUED)

16 CONTINUED: (2)

16

GRAVES

Yes, you see, the skull is fractured here.

LT. CHAPHAM

Didn't you know it was missing?

Graves ignores Lt. Chapham's comment. Instead he continues to tinker with the head.

GRAVES

(with pride)

You know...I could fix that...

LT. CHAPHAM

Where do you keep all the...remains?

Dr. Graves looks up at Lt. Chapham, wondering why he asked. Then points to the refrigerator door.

GRAVES

In there, of course.

Lt. Chapham waits, motionless. Dr. Graves finally opens a drawer, takes out a key. They walk over to the door. Graves unlocks the padlock and pulls the big door open. He stands outside the refrigerator as COLD VAPOR pours out. Lt. Chapham waits. Graves reluctantly leads the way in. Lt. Chapham follows.

17 INT. REFRIGERATED ROOM - DAY

17

In this room are not only body parts, but also organs kept in plastic bags. It's an industrial refrigerator, like those in restaurants. Each shelf has several specimens of body parts and organs: heads, arms, legs, breasts, hearts, livers, lungs, etc.

Dr. Graves and Lt. Chapham enter. Graves shivers. Doesn't handle the cold very well. He points to a special section of parts. It's cordoned off by YELLOW TAPE, upon which is attached an ARKHAM POLICE sign and seal. On the tape, in red letters, reads: RESTRICTED.

GRAVES

This is where we keep the specimens from that night.

Lt. Chapham's usually unflappable demeanor is slightly shaken as he looks at the remains.

(CONTINUED)

17 CONTINUED:

17

GRAVES

(lecturing)

The specimens have shown almost no signs of deterioration. Even under refrigeration, a certain amount of deterioration would be expected. This is not only true for the gross anatomy. The individual cells in these specimens exhibit very little decay. It's remarkable.

LT. CHAPHAM

Are you saying that they're not quite dead?

GRAVES

(great authority)

What's dead is dead, Lieutenant. I should know -- that's my field.

A bottle of the GLOWING GREEN SERUM that Dan dropped when Meg died also sits on the shelf with the massacre specimens. It catches Lt. Chapham's eye and he points to it.

LT. CHAPHAM

What's this stuff?

Dr. Graves hugs himself from the cold.

GRAVES

I think it's some kind of serum Dr. Hill was working on. Haven't been able to identify it -- yet. I was going to do that tomorrow as a matter of fact. I understand that Dr. Hill was considered to be quite...brilliant.

LT. CHAPHAM

(gesturing toward the section of parts)

Is this all of it?

Graves is irritated.

GRAVES

Of course it's all of it.

LT. CHAPHAM

Except for Dr. Hill's head.

(CONTINUED)

17 CONTINUED: (2)

17

GRAVES
(defensively)
Except for Dr. Hill's head --
(becomes the expert
again)
-- and some fragments and debris,
of course.

LT. CHAPHAM
What happened to that?

GRAVES
We destroyed it.

LT. CHAPHAM
How?

Graves shivers as COLD VAPOR rises in front of his face.

GRAVES
At the crematorium.

CUT TO:

18 INT. CREMATORIUM - DAY

18

FIRE. A YOUNG WOMAN'S BODY is drawn on a conveyor into the crematorium "oven." Her FEET are CUT OFF at the ankle.

PULL BACK TO REVEAL Lt. Chapham and Dr. Graves. Lt. Chapham reacts to the stench of decaying and burning bodies by putting a handkerchief over his mouth and nose.

GRAVES
(matter-of-factly)
Suicide. She was a would-be
ballet dancer. Didn't have the
stuff. Cut off her feet and bled
to death.

Lt. Chapham gags lightly under the handkerchief. He lowers the handkerchief and CLEARS his THROAT.

LT. CHAPHAM
Where are her feet?

Dr. Graves is visibly nervous.

GRAVES
Yes, her feet. Well, uh,
they're...missing.

(CONTINUED)

18 CONTINUED:

18

LT. CHAPHAM
Missing?

GRAVES
A lot of things have been missing
lately. More than usual.

LT. CHAPHAM
Oh, really. Body parts?

Graves looks over at the tech, ERNEST, who operates the
furnace. Then gets confidential.

GRAVES
(confidentially)
Sometimes even whole bodies.

As they turn, Ernest glares at Graves.

Lt. Chapham looks around at the bodies ready to be burned.
An TECH, ERNEST, operates the furnace.

LT. CHAPHAM
What kind of security do you have
around here?

GRAVES
This is where the body parts and
corpses of unclaimed or homeless
individuals are destroyed.

LT. CHAPHAM
No security then.

GRAVES
Who'd want to steal body parts?

Suddenly, Graves' BEEPER goes off.

19 INT. HOSPITAL CORRIDOR - OUTSIDE NURSES STATION - DAY

19

Graves walks hurriedly down the hall, while Lt. Chapham is
left behind.

Graves reaches the doorway to Gloria's room, but as he begins
to enter, he almost bumps into West, who's leaving. He says
nothing to West, and enters Gloria's room.

DOWN THE HALL. Lt. Chapham approaches West and stops him.

LT. CHAPHAM
Dr. West?

(CONTINUED)

19 CONTINUED:

19

West glances up.

WEST

Excuse me.

West proceeds down the hall, as Lt. Chapham follows him with his eyes.

20 INT. GLORIA'S ROOM - DAY

20

Lt. Chapham looks from the doorway into Gloria's room. Graves is giving Dan instructions.

GRAVES

Has the tumor been sent up for biopsy yet?

DAN

Dr. West is getting the tumor to take it to Pathology right now.

Graves turns in dismissal, and exits. He addresses Lt. Chapham on his way out.

GRAVES

(perfunctorily)

Now if you'll excuse me, Lieutenant.

Dan stiffens and turns back to Gloria self-consciously when he hears the word "Lieutenant."

LT. CHAPHAM

Dr. Cain?

Dan sucks in a breath and turns around -- trying to be "calm."

LT. CHAPHAM

Lieutenant..."Lee"
Chapham...Arkham Police.

Lt. Chapham takes a step forward, automatically reaching into his vest pocket to pull out a badge. Dan doesn't need to look.

DAN

What can I do for you?

LT. CHAPHAM

Can we talk...here?

(CONTINUED)

20 CONTINUED:

20

Dan doesn't quite understand. Then he looks down at Gloria, then back again.

DAN

Oh. Yeah, it's okay.

Lt. Chapham pulls out and refers to an envelope with handwritten notes on it.

LT. CHAPHAM

I was reading your deposition relating to the night of the so-called "massacre." There's just one thing puzzling me.

DAN

Yes?

LT. CHAPHAM

It's about...Megan Halsey.

Gloria is stirring in a sedated sleep. Dan busies himself, taking her wrist in his hand, measuring her pulse against his watch.

DAN

(trying to sound casual)
Meg?

LT. CHAPHAM

She was pronounced dead on a treatment table at 10:23 P.M. At 10:35 she was found on the floor with you.

Dan inhales unsteadily.

DAN

She fell -- due to post-mortem contractions.

A nurse, SHELLEY, walks in and switches the bag of intravenous fluid feeding Gloria from above the bed.

Lt. Chapham says nothing. He waits for Dan.

DAN

...It's not that unusual in trauma cases.

Lt. Chapham looks up from his notes as NURSE SHELLEY leaves the room.

(CONTINUED)

20 CONTINUED: (2)

20

LT. CHAPHAM

A vial with 200 ccs of Dr. Hill's experimental serum was found next to her body.

DAN

Dr. Hill's serum? West --

Dan stops himself suddenly.

DAN

-- I really don't know anything about...the serum. It was really crazy that night.

Lt. Chapham looks at him like, 'so what else is new?'

Dan doesn't want to think about it. He writes Gloria's heartbeat down on the chart at the end of the bed.

LT. CHAPHAM

I understand there's a lack of deterioration in the...bodily remains from that night.

DAN

I've been away.

LT. CHAPHAM

Yes...pretty far away. Red Cross -- South America. Guess that kept you out of town for awhile.

Gloria stirs. This alerts Dan, who checks her eyes, breathing, and in general, starts treating her. He's relieved to be too busy to continue the interview.

Lt. Chapham stands there for a moment. Seeing that Gloria needs Dan's attention, he puts his envelope back in his pocket.

When Dan looks up again, Lt. Chapham is gone.

Gloria has a panicked look in her eyes as she emerges from the sedation.

DAN

It's all right. It's all right.

Dan comforts her. Rests her head back down on the pillow. She calms.

(CONTINUED)

20 CONTINUED: (3)

20

DAN
(to himself as much as
Gloria)
You're going to be all
right...Meg.

21 INT. HALL BY PATHOLOGY LAB - LATE DAY

21

West carries the tumor wrapped up in plastic, about six inches across, with a report stapled to it. He KNOCKS on the door, then pushes it open slightly.

WEST
Dr. Graves?

Upon hearing no answer, he enters.

22 INT. PATHOLOGY LAB - SAME

22

No one's here. He looks around as he walks through the lab toward the lab table, scoping out the place as he goes. He places the package on the lab table, and turns to leave, then SEES the refrigerator door. It's unlocked.

He walks over to the refrigerator, slowly, and carefully pulls the handle and opens the door, entering.

23 INT. REFRIGERATED ROOM - SAME

23

Now inside, West checks out the room. This is very interesting. He goes from limb to limb, turns over an ARM wrapped in plastic, inspecting it. His attention is drawn to the sign which identifies the section containing the remains from the "massacre".

WEST
(extremely interested)
Yes.

West does not react to the cold. He looks at limbs and organs wrapped in plastic, reading the labels, fascinated.

He notices a PLASTIC-WRAPPED BUNDLE the size of a grapefruit. A LABEL identifies it: MEGAN HALSEY. He takes it in both his hands, turning it over to read the label on the back. He's enthralled. He thinks for a moment -- decides to keep it. He stuffs it into his doctor's coat pocket.

(CONTINUED)

23 CONTINUED:

23

As he looks back at the shelf, staring him right in the face -- Dr. Hill's Head, lying on its side, wrapped in a thin layer of plastic. Distorted through the layer of plastic, but clearly Dr. Hill. West is very surprised. He tilts his head to look it in the eyes. He can't help but CHUCKLE.

WEST

How did you get back here?

West pauses, can't figure it out. He takes the Head in his hands, and balances it upright, leaning it against a large, plastic-wrapped thigh. West steps back to admire.

WEST

Well, what do you think of the location of the will in the brain now, Dr. Hill?

Dr. Hill's eyes stare lifelessly through the opaque plastic. You'd almost think he was seething.

WEST

Actually, you've been quite useful to me.

West picks up a A FOREARM wrapped in plastic. The HAND is stiffened into a claw shape.

WEST

As opposed to your ludicrous so-called theories, you've helped me prove that consciousness resides in every part of the body.

West waves the HAND threateningly right in front of Hill's staring eyes.

WEST

You had such pretensions of grandeur -- you pompous plagiarist. But look at you now -- a dead head --

West SLAPS Hill's Head gently with the stiffened hand. Hill's Head falls over onto its side onto the shelf, and rocks back and settles, still staring at West.

SWITCH TO HILL-HEAD POV. SIDEWAYS CLOSEUP OF WEST THROUGH DISTORTED WIDE LENS. West sticks his face right into HILL'S FACE.

WEST

-- A NO-BODY!

(CONTINUED)

23 CONTINUED: (2)

23

CONTINUE SIDEWAYS POV as West steps away, turning, and exits through the refrigerator door.

24 INT. PATHOLOGY LAB - NIGHT

24

West re-emerges from the refrigerated room, quite full of himself. There's a KNOCKING at the door.

West hurriedly swings the refrigerator door, but it doesn't quite shut behind him. He walks briskly up to the lab door, as if he's just leaving.

The DOOR OPENS. Lt. Chapham enters.

LT. CHAPHAM

Oh...Dr. West. They said you'd be here.

West doesn't have any time for this guy, whoever he is.

WEST

(abruptly)

Excuse me.

He pushes by Lt. Chapham, brushing aside Lt. Chapham's jacket and exposing his shoulder holster and service revolver. This stops West. Police make him nervous.

He looks at Lt. Chapham's face with interest now. Lt. Chapham straightens his jacket.

LT. CHAPHAM

Oh...Lieutenant Chapham -- Arkham Police.

West is aware now of what's in his pocket. He shifts so that the BULGING POCKET of his lab-coat is away from Lt. Chapham's sight.

LT. CHAPHAM

I wonder if I could ask you some questions...

Chapham SEES the bulging pocket.

WEST

I'm...quite busy right now.

West looks at his watch.

Chapham shifts his weight to the right, as though he's going to walk around West.

(CONTINUED)

24 CONTINUED:

24

LT. CHAPHAM
It won't take long.

As soon as West steps the other way, away from him, Lt. Chapham steps to the left, so that the POCKET is exposed to his view. The plastic sticking out of the top of West's pocket shows condensation from the warm air.

West, uncomfortable, goes along so he can get out of there.

WEST
(false sincerity)
Perhaps after my rounds?

Lt. Chapham looks right down at West's bulging lab-coat pocket. Then back up at West, says nothing. West interprets this as an affirmative answer, and takes his leave.

Lt. Chapham watches him leave, and then turns back to the room. He SEES the package West left on the lab table, and then looks over at the door to the refrigerated room which is slightly ajar.

He crosses over to the door, takes a look inside the refrigerated room, then slowly shuts the door. Then he looks at the lab door which West, in his haste, has also left slightly ajar.

25 EXT. ARKHAM ROAD - IN FRONT OF THE DEODATI CEMETERY - NIGHT

25

Dan drives home, past an old CEMETERY, somewhat unkempt, behind a wrought iron fence.

Dan approaches a worn Victorian house, in need of upkeep, which at one time was the caretaker's house. It abutts the cemetery. Directly behind it, barely illuminated in the nighttime shadows, is an old, run-down mausoleum, of the Avrills family.

The LIGHT on the porch flickers perceptibly.

Dan pulls up to the GARAGE, which is connected to the house. He parks outside the garage, gets out and opens the garage door. West's VAN is already in the garage.

26 INT. GARAGE - NIGHT

26

Dan, carrying a leather briefcase, closes the door behind him, and enters the house through the door inside the garage, which leads to the kitchen.

27 INT. KITCHEN - NIGHT

27

Dan turns on the light and walks purposefully but reticently through the kitchen. The kitchen is old and in need of some repair. It's very clean, but with no food or utensils out. It hasn't been used.

28 INT. LIVING ROOM - NIGHT

28

The living room is also dark. He turns on a lamp in the middle of the room, illuminating the overstuffed furniture on a large worn Oriental rug, as well as built-in and free-standing bookshelves, which are filled with books. There are SOUVENIRS FROM PERU such as baskets, wall hangings, and leather. On the floor are boxes of books, which are still being unpacked.

DAN
Herbert?

No response. Dan pauses, looks from one side to the other, weighing a big decision.

To Dan's left, there is a small foyer which leads to the front door. Across from Dan is a hallway with a stairway upstairs. He makes up his mind. He throws his briefcase onto the couch and turns to a doorway on the wall to his right.

29 INT. STAIRWAY TO BASEMENT - NIGHT

29

Dan descends the stairway. A bare bulb illuminates the stairwell, which needs paint.

30 INT. HOUSE - BASEMENT - NIGHT

30

He continues into what looks like an ordinary -- but dank -- basement. Dan crosses to the other side of the room where there is another door. In this old door there is a brand new, heavy-duty lock. He opens the door and enters.

31 INT. BASEMENT LAB - NIGHT

31

Dan ENTERS a laboratory which he and West have managed to assemble. Beside the door is an industrial light inside a cage with an opaque glass cover on it.

There are shelves and benches filled with chemical glassware, computers, microscopes, and medical equipment. On the shelves there are styrofoam chests, from which traces of DRY-ICE VAPOR escapes.

(CONTINUED)

31 CONTINUED:

31

There are jars of organs in formaldehyde. There is one large metal sink, not hooked to plumbing with a wooden top over the sink basins. DRY ICE VAPOR also escapes from the basins.

Note: Wherever there are animal or human body parts there is always dry ice to keep them cool. In general the lab is clean and orderly.

SMALL ANIMALS including the IGUANA-LIKE REPTILES peer out from cages stacked along the sides of the room.

ON THE LAB TABLE there are small ANIMALS and a HUMAN HAND, stretched out -- half-way dissected.

In the corner, on one wall, are a couple of large, old fashioned, deep laundry sinks, and a hose is attached to the spicket. The hose stretches across the room and lays on the floor next to the autopsy table. Traces of washed-off blood smear the damp floor. Dry ice vapor steams up from under the slats of the table, upon which is a wrinkled blood-stained sheet. It looks as though something had been there.

Dan picks up the edge of the sheet, wondering.

DAN

Herbert?

Dan looks down to the other end of the autopsy table, where the blood-stained sheet's been pushed aside, and in its place is a METAL TRAY, containing a LINEN-WRAPPED BUNDLE, which looks like a bread basket with dry ice in it. Dan lifts the white cloth to look underneath, and SEES TWO BEAUTIFULLY SHAPED YOUNG WOMAN'S FEET, rather inexpertly severed from the legs.

WEST (O.S.)

Dan, I knew it!

Startled, Dan looks across the room. West sticks his head out of an irregularly shaped HOLE in a BRICK WALL, about two feet in diameter, four feet up from the floor. The bricks from the wall sit on the floor before it. Through the brick hole can be seen a slightly smaller hole, chiseled through a sweated and discolored limestone wall.

WEST

We practically share a wall with the Avrills crypt in the cemetery.

West drops a hammer and chisel to the floor, as he pulls himself through the wall.

(CONTINUED)

31 CONTINUED: (2)

31

Dan regards the table once again.

DAN
Herbert, what happened to our
cadaver?

Dan walks over to the wall and peers in, as West brushes himself off and wastes no time in picking up a couple of bricks.

WEST
I was finished with it.

DAN'S POV OF INT. CRYPT. A dark, cobwebbed, and dusty crypt with raised stone tombs.

He reacts to the smell of the crypt.

West moves Dan out of the way and begins replacing the bricks.

WEST
Dust to dust -- a hundred and
fifty years of decay.

West finishes replacing the bricks and begins pushing a HEAVY STEEL CABINET in front of the HOLE in the wall. Dan doesn't help him.

DAN
I've got something to tell you.

West isn't listening.

WEST
(very excited)
I've got something to show you.

They finish moving the cabinet, but Dan stands there, staring at the cabinet, perplexed. West notices and explains.

WEST
Security.

West walks away.

DAN
From what?

West goes to the LAB TABLE and puts on a pair of surgical gloves. He takes a cloth, and a test tube with a cork in it. Uncorks the test tube and very carefully soaks the cloth with solution from the test tube.

(CONTINUED)

31 CONTINUED: (3)

31

West walks over to the cages with the reptiles. He opens the cage, takes a reptile out with his free hand and brings it back to the table. He covers the reptile's head with the cloth, and it shortly goes limp, dying almost instantly. He sets the dead reptile on the table. West looks up at Dan.

WEST

No tissue damage! It simulates a heart attack. And leaves virtually no trace!

DAN

That's real useful...If you want to murder someone.

WEST

It's very useful in obtaining the freshest and least damaged animal specimens.

Next to the LAB TABLE is a GLASS DISTILLING APARATUS, which drips into a half-filled beaker of dull-yellowish fluid. West takes the beaker and pours a very specific amount into a glass MIXING DISH.

DAN

Herbert, we need to talk.

West doesn't listen. He chooses a scalpel and makes an incision in the reptile's lower abdomen. He opens up the incision and searches around with his fingers until he locates the egg sac.

WEST

This is the key. Amniotic fluid of the Cuzco iguana.

(pauses)

Did you know that this reptile hasn't changed significantly in a hundred million years?

He carefully removes the egg sac.

DAN

I know what we're doing is important. It doesn't seem right, all this sneaking around...

Next, West takes a hypodermic and extracts a measured amount of amniotic fluid from the reptile's egg sac. He adds it to the fluid in the Mixing Dish.

(CONTINUED)

31 CONTINUED: (4)

31

WEST

And mixed with the re-animating serum...

He adds a specific amount of re-agent. Then...THE MIXTURE THICKENS into a VISCOUS GOOP. It GLOWS GREEN.

WEST

...Pure potentiality -- the primordial goop from which life originates.

Momentarily, Dan is fascinated, drawn back into West's charisma, and the power of the Work.

West motions to a nearby bench.

WEST

Hand me that tray.

Dan assists. He picks up a cloth-covered tray, steaming with dry ice. He sets it down in front of West.

WEST

Dr. Hill gave me the idea.

West smiles weirdly.

West takes the cloth off the tray, revealing FOUR SEVERED HUMAN FINGERS and a HUMAN EYEBALL.

Dan's enthusiasm fades, confronted with the carnal reality of their experiments. He turns to West, and finally comes out with what he's been trying to say.

DAN

I'm moving out, Herbert.

West stops momentarily. Looks over at Dan, incredulous.

DAN

I'm moving out.

West dismisses Dan.

WEST

No. You can't turn back now.

West picks up a WIRE that is fashioned in the shape of an "X" -- two, two inch pieces of wire. He takes each finger and jams it onto the wire so that all four are connected into an "X" shape.

(CONTINUED)

31 CONTINUED: (5)

31

WEST

This is the key to re-animation,
Dan. Parts. Re-animated parts!

DAN

But we're trying to save whole
people! Not parts!

WEST

What are people over and above
a collection of living parts?

Then he sews the eyeball onto the fingers -- the optic nerve
trailing like a tail -- it looks like a little animal with an
eyeball for a head and an optic nerve for a tail, as it
"stands" in the tray!

Dan is disgusted.

West pauses, and looks at Dan. He speaks soberly, weighing
each word.

WEST

We can create new life.

West uses a glass stirring rod and carefully applies small
amounts of greenish "goop" to the end of each finger and
along the optic nerve.

Suddenly, the EYEBALL looks up, to the side, around. The
FINGERS of the creature MOVE! It crawls around inside the
tray like a spider, awkward, uncoordinated, bouncing into
the sides of the tray, getting its bearings!

Dan reacts angrily. He blows up.

DAN

This morbid doodling with body
parts -- is this what it's all
about?! Is this what our great
work has led to?!

West can't believe Dan's reaction.

DAN

This is your madness! It has
nothing to do with me! I'm out!

West rises to Dan's dissent, yelling.

(CONTINUED)

31 CONTINUED: (6)

31

WEST

I didn't see you rejecting my work
when Meg was lying dead! Where
were your great ideals then?

The mention of Meg hits home. Dan stops yelling and soberly
looks at the floor.

West calms down and reasons with him.

WEST

What was it about Meg that you
loved, Dan?

Dan tenses up at this subject.

West goes over to a refrigerator and opens it.

ON THE LAB TABLE. Unseen by Dan and West, the Eyeball
Creature climbs out of the tray and falls off the table.

AT THE REFRIGERATOR. West retrieves the PLASTIC-WRAPPED
PACKAGE that he stole from refrigerated room in Dr. Graves'
lab. He takes the package up to Dan, and lets him read the
label: "MEGAN HALSEY". West OPENS IT, and carefully TAKES
OUT A HUMAN HEART.

Dan straightens up, drawing back from it as West holds it
before Dan's face.

WEST

Meg's heart.

West is humble now, a false humility.

WEST

Help me continue the work, Dan.

West moves to the autopsy table where the feet remain at one
end. He removes the bloody sheet, dropping it to the floor
with one hand. He lays a new white cloth in the middle of
the table, and lays the heart down, where it would be if
there was a body there.

West steps back and gestures across the table.

WEST

We can create a new life.
(beat)
Starting with Meg's heart.

(CONTINUED)

31 CONTINUED: (7)

31

Dan's mind and emotions are racing -- it's too much to assimilate...He walks up to the table and stares at the heart. He nods his head, almost catatonically.

DAN

Yes.

West sidles up to Dan.

WEST

Now, Dan, you're going to have to help...at the hospital.

Dan understands. His eyes go from the heart, to West.

DAN

What about the police?

WEST

(with quiet confidence)
They will never come here.

West lets this sink in.

Then...THE BUZZER GOES OFF. The LIGHT NEXT TO THE DOOR BLINKS ON AND OFF.

WEST

See who's at the door.

West looks over at the tray, notices that the Eyeball Creature is missing, looks all around the floor as Dan exits the lab.

32 INT. LIVING ROOM - NIGHT

32

Dan crosses the living room, then opens the front door. Lt. Chapham stands there.

LT. CHAPHAM

Can I come in?

Dan nervously stands aside, as Lt. Chapham enters, quietly surveying the room.

DAN

What can I do for you?

West comes into the room, still looking around for the Eyeball Thing. He stops when he sees Lt. Chapham.

(CONTINUED)

32 CONTINUED:

32

LT. CHAPHAM
(to West)
Finished with your rounds yet?
Waited for you at the hospital,
but you were gone.

WEST
(hostile)
What do you want?

LT. CHAPHAM
This is quite an old place.

WEST
(perfunctorily)
Used to be the caretaker's house
for the Deodati cemetery. Hasn't
been lived in for twenty years.

LT. CHAPHAM
Odd place to live.

WEST
Has its advantages.

Dan notices the EYEBALL CREATURE WALKING ACROSS THE CARPET,
and shoots a look at West, as Lt. Chapham walks across the
room and picks up a LARGE, ILLUSTRATED ANATOMY BOOK out of a
box on the floor.

West walks over to Lt. Chapham as Dan quietly goes after the
Eyeball Creature, which disappears behind the sofa.

Lt. Chapham leafs through the ANATOMY BOOK. There are COLOR
PHOTOS OF DISSECTED BODIES.

LT. CHAPHAM
Pretty morbid stuff.

WEST
I don't consider science morbid.

LT. CHAPHAM
It was pretty morbid what happened
that night when Dr. Carl Hill
died.
(pause)
...And Dean Halsey.

He SLAPS the big book closed.

LT. CHAPHAM
...And Megan Halsey.

(CONTINUED)

32 CONTINUED: (2)

32

He turns and looks at Dan, who straightens up by the sofa.

LT. CHAPHAM

Mind if I sit down?

Lt. Chapham doesn't wait for an answer. He sits down, sinking heavily into the sofa with the large volume in his lap.

LT. CHAPHAM

Dr. West, what kind of problems did you have with Dr. Carl Hill?

WEST

(run-on)

Dr. Hill and I had professional disagreements, it was nothing personal, I've been all through this before, it's in the police records which you have access to.

The Eyeball Creature crawls along the top of the sofa, behind Lt. Chapham! Dan freaks out. But he can't make a move.

Lt. Chapham shifts his weight to lean his arm on the back of the sofa, which would bump the Eyeball, but changes his mind, then reaches into his pocket instead and pulls out his envelope with notes.

LT. CHAPHAM

I understand you had some radical ideas about --

(refers to notes)

-- the re-animation...of dead tissue?

Dan slowly moves toward the sofa, ready to pounce on the Eyeball Creature before it comes into Lt. Chapham's view.

WEST

When I was in medical school, I might have had time to argue theory. I don't anymore.

Lt. Chapham studies West...judging him.

LT. CHAPHAM

Are those poor souls at the Sefton Asylum 'theory'?

He shifts his eyes to Dan, including him in the question. Dan stops his approach to apprehend the Creature.

(CONTINUED)

32 CONTINUED: (3)

32

WEST

I don't know anything about that.

The Eyeball Creature slides down the side of the sofa, and nears Lt. Chapham's hand. Lt. Chapham doesn't see it.

LT. CHAPHAM

And I guess you don't know anything about missing body parts at the hospital either.

West slowly shakes his head, No.

Lt. Chapham tosses the book down on top of the Eyeball Creature without noticing it, and rises up from the sofa. He's through.

LT. CHAPHAM

I can find my own way out.

Dan and West stand motionless as Lt. Chapham crosses to the foyer and exits the front door.

SOUND OF DOOR SHUTTING.

Dan starts over to the sofa. West stops him.

WEST

Don't worry. He's got nothing on us. He'll never be back. Remember...Meg.

Dan nods, agreeing.

Then Dan reaches down to the sofa and picks up the big anatomy book -- revealing the Eyeball Creature, broken and dead like a crushed insect.

33 INT. GRAVES' PATHOLOGY LAB - DAY

33

THE VIAL of the GLOWING GREEN REAGENT sits on the LAB TABLE. A DEAD BAT is pinned down to a dissecting slab, behind it. PULL BACK TO REVEAL DR. GRAVES sitting on a stool, making notes in a notebook.

He carefully slices a section from the Dead Bat, picks it up with tweasers, and lays it on a slide. He slips it under the microscope and looks at it.

POV THROUGH MICROSCOPE. The cells of the dead bat tissue are inert.

(CONTINUED)

33 CONTINUED:

33

He writes in his notebook. He opens the VIAL and draws out a small amount of the re-agent into an eye-dropper. He puts one drop of re-agent onto the slide, and looks through the lens.

POV THROUGH MICROSCOPE. The cells are dyed green, and begin rushing about in an animated frenzy.

He pulls back, thinks. Writes down more notes in his notebook. Looks at the bat, then makes up his mind.

He draws some serum into a syringe, and injects it into the trunk of the Bat. He sits back and watches, notebook in hand. Waiting.

The Bat starts TWITCHING. Its wings break free from the pins, and quickly it is clumsily aloft -- crashing into surgical instruments, beakers, monitoring equipment, etc. Then it flies directly at Graves, landing on his head.

GRAVES

No -- get off me!!

Dr. Graves tears at the Bat attached to his head, flailing around the room until finally...

...he rips the bat from his head and slams it back down on the lab table. Holding it down he takes a scalpel and cuts the wings from the trunk of the body. The wings still flutter on the table after they are amputated. And then the animation dies down.

Graves is still breathing heavily from his exertion. He looks at the serum on the table that started it all.

GRAVES

Jesus Christ...I wonder...

Graves looks toward the refrigerated room where Hill's head is stored.

CUT TO:

34 INT. PATHOLOGY LAB - DAY

34

Dr. Graves has reconstructed Dr. Hill's head on the LAB TABLE. It's held upright by a METAL CLAMPS, connected to a pair of C-STANDS on either side. Graves reconstructs the crushed part of the skull, and inserts a METAL PLATE.

DISSOLVE TO:

(CONTINUED)

34 CONTINUED:

34

Graves sews up the scalp. The Head no longer appears crushed.

DISSOLVE TO:

Graves working on the neck, tidying up the ripped veins by suturing them into one another.

CUT TO:

Graves adjusts the Head so that it's upright and facing him. Eyes open.

Graves draws some re-agent into a syringe and makes a note.

He injects the head at the base of the skull. And waits.

And finally...Hill's eyes flutter weakly; his mouth opens painfully, slowly. He can barely utter a sound.

HILL

...M-o-r-e...

Graves is terrified, but fascinated -- in awe.

GRAVES

Dr. Hill!! Is that you?!

HILL

...M-o-r-e...

His eyelids start shutting.

Graves anxiously injects him with more serum.

Now Hill's eyelids pop wide. He's now finally here. He focuses on Graves. Every nerve in his head is alive.

GRAVES

Dr. Hill -- can you hear me now?

HILL

Dr. Graves.

Graves is now terrified. He backs away.

GRAVES

Can you see? Can you hear?....

HILL

I recognize you from the seminar in Zurich.

(CONTINUED)

34 CONTINUED: (2)

34

GRAVES

You do?

Graves swells at the recognition. He comes forward.

HILL

Your theory of reconciling
creationism with the origin of
disease.

GRAVES

(expectantly)

Yes?

HILL

Totally idiotic...

Graves is crestfallen.

All of a sudden he realizes he's talking to a "Head." He
backs up, unnerved.

GRAVES

Oh, my god...my god...

He's losing it.

CUT TO:

35 INT. CREMATORIUM - DAY

35

A FEMALE CADAVER lays on the CONVEYOR BELT, awaiting
cremation. The PATHOLOGY TECH, ERNEST, STARTS THE FIRE.

West ENTERS, officiously.

WEST

Dr. Graves wants to see you right
now.

Ernest, the tech, looks at West, then looks at the Cadaver.

WEST

Right now. I'll take care of
this.

Ernest nods, then exits.

West quickly shuts off the conveyor belt.

Dan comes in pushing a WHEEL-CHAIR with blankets. He stops.
They look at the Cadaver.

36 INT. HALL OUTSIDE PATHOLOGY LAB - DAY 36
Ernest KNOCKS ON THE DOOR.

37 INT. PATHOLOGY LAB - DAY 37
Graves opens the door for Ernest. Graves' eyes are wild,
but he's glad to have a witness.

GRAVES
Come over here!

He drags Ernest up to the the table, gesturing to Dr. Hill's
head. But Hill's eyes are closed now, completely motionless.

Ernest keeps his distance from the severed Head sitting on
the desk.

Graves touches Hill's head, prodding it to speak.

GRAVES
Dr. Hill? Dr. Hill? Speak to
me! Speak!

But the Head doesn't respond. Ernest looks at Graves as if
he's crazy.

ERNEST
Is this a joke or something?

Graves turns and grabs Ernest by the jacket, pleading.

GRAVES
No, he can talk! He heard my
lecture in Zurich!

Ernest looks down at the Head sitting there, lifeless. He
carefully disengages himself from Graves' grasp, and steps
back.

ERNEST
Uh-huh. Right.

Graves is frantic.

GRAVES
He did! In God's name!

He looks back at the Head. He sits at the stool and POUNDS
his fist on the table.

GRAVES
Talk, dammit! TALK!

(CONTINUED)

37 CONTINUED:

37

Ernest slips out the door and shuts it. Graves looks up when he hears the door shut. He quiets down and looks back at the Head, dumbfounded.

Suddenly, Hill's eyes SNAP OPEN!

HILL
Don't you EVER do that again, you
mental midget!

Graves thinks he's going nuts.

GRAVES
God have mercy, I'm losing my
mind...

Dr. Hill catches Dr. Graves' eyes and stares into them. He speaks very persuasively, almost hypnotically.

HILL
Just do as I say and everything
will be all right.

Graves listens carefully.

HILL
I have some unfinished business.
And you're going to help me.

CUT TO:

38 INT. HOSPITAL LOBBY - FRONT DOOR - DAY

38

Dan and West are pushing a WHEELCHAIR in which a "PATIENT" sits. She's well-covered with blankets and wears RAY-BANS. They approach the front door with her.

DAN
Right out the front door?

WEST
(straight ahead; under
his breath)
Just a doctor taking a patient
out for a little air.

They pass out the automatic doors. As the DOORS SWING SHUT, a LARGE FIGURE stands at the glass behind them, looking out the door. He takes a cigarette out of his mouth. His middle finger is missing. It's Lt. Chapham.

39 EXT. HOSPITAL - DAY

39

A DOG BARKS and runs past, causing West to stop the wheelchair abruptly. The RAY-BANS fall off the Patient, revealing the CORPSE FROM THE CREMATORIUM.

Dan breaks from West to see the Dog. He can hardly believe his eyes. It's Angel, the Dog from the war. He sinks down, as Angel holds up her paw to shake. Dan takes her paw.

DAN

Hey, girl. How'd you get here?

West quickly picks up the Ray Bans and puts them back on the Cadaver.

ANGLE ON LT. CHAPHAM, smoking a cigarette, looking through the glass.

Dan looks up, on the other side of Angel, and SEES FRANCESCA, smiling. She comes towards him and stops.

DAN

Francesca!

He's excited to see Francesca, but then remembers the cadaver. Nervous, he looks over at West.

WEST

You won't be long will you?

DAN

No...

Before moving on, West speaks for Dan's ears only.

WEST

Don't let the little head rule the big head, Dan.

West leaves pushing the wheelchair.

Dan looks back up at Francesca, affectionately.

FRANCESCA

Angel missed you.

Dan stands.

DAN

Yeah...well, I missed her too.

They hug. Francesca does an Italian kiss on both cheeks. Inexperienced Dan goes the wrong way and they accidentally kiss on the lips in the middle.

(CONTINUED)

39 CONTINUED:

39

They share a laugh over Dan's faux-pas.

DAN
...What brings you to Arkham?

FRANCESCA
I have some interviews to do in
Boston this week. It wasn't hard
to find you.

Dan is paged over the P.A.

FEMALE VOICE (P.A. SYSTEM)
Dr. Cain, five four three six.
Dr. Cain, five four three six.

Dan reacts. Looks at his watch, then at Francesca.

DAN
Listen...I've got to --

She nods. Yes, she knows he's busy.

DAN
How about dinner tonight?

FRANCESCA
Only if you let me cook, real
Italian style.

DAN
Only if you'll let me help, real
American style.

He takes out a pen and jots down his address.

DAN
Herbert will really be surprised.
We just moved in. Haven't really
used the kitchen yet.

He hands her the slip of paper with the address.

FRANCESCA
You live with Dr. West?

When Francesca realizes this, her smile fades. She doesn't
like West.

Dan gives her a quick kiss and is on his way.

DAN
See you then?

(CONTINUED)

BRIDE OF RE-ANIMATOR 5/1/89

39

39

CONTINUED: (2)

She nods as Dan hurries back into the hospital.

Francesca lowers herself to Angel, holds her paw.

FRANCESCA

Well, Angel, I think Daniel was happy to see us.

A SHADOW comes over them. Then a MAN'S LEGS ENTER FRAME. Francesca looks up. It's Lt. Chapham.

Lt. Chapham bends down and pets the dog.

LT. CHAPHAM

Hey, pooch. Where'd you come from?

He seems to have a knack with dogs -- Angel appears very fond of him.

FRANCESCA

From Peru. She's a refugee.

LT. CHAPHAM

Is that where you met Dan Cain?

Francesca's taken aback by this nosey stranger.

FRANCESCA

Um...Yes...During the recent border war...Why do you ask?

LT. CHAPHAM

You know Dr. Cain very well?

Francesca realizes he's snooping. She should. That's her business.

FRANCESCA

...Why do you want to know?

Lt. Chapham pulls out his badge.

LT. CHAPHAM

Lee Chapham. Arkham Police. I'd like to talk to you about him.

FRANCESCA

Why? Is Daniel in trouble?

CUT TO:

40 INT. SEFTON ASYLUM - LATE DAY

40

In front of the ONE WAY WINDOW. Again we SEE the THREE re-animated PEOPLE.

Francesca sticks close to Lt. Chapham as she watches the three re-animated "creatures" go through their repetitive motions.

LT. CHAPHAM

Did you ever hear of the "Miskatonic Massacre"? It happened at the hospital.

FRANCESCA

No...I haven't.

LT. CHAPHAM

Eight months ago, the department got a call about a homicide at the Miskatonic University Hospital. The whole place was in a panic. It was down in the morgue. There was blood all over the walls...Smoke was so thick you couldn't hardly breathe, let alone see. You ever been around dead bodies?

Francesca nods, yes.

LT. CHAPHAM

Then you know that stench of decaying flesh. Out of the dark we were attacked, by a naked maniac. Never seen anybody look like that -- at least no one who was still walking God's green earth. He jumped right on my partner, and bit his arm. Nothing could make him come loose. Tore the muscle right off the bone before we pumped enough lead into him to make him quit. After that we were so spooked we started shooting at anything that moved. When the smoke cleared, the carnage was something to behold. Never seen anything come close to it. Hope I never will. Bodies torn limb from limb. Blood like a river, flesh and entrails all over the place -- a slaughter house, only it was human.

(MORE)

(CONTINUED)

40 CONTINUED:

40

LT. CHAPHAM (Cont'd)
Dean of the Medical School was
down there...in pieces. Never
could quite figure what belonged
to what. And his daughter --
well, she died too. Also a
prominent surgeon, Dr. Carl Hill.
You might have heard of him.
Understand he was a pretty big
deal over there in Europe. We
found only his head -- rest of
his body was just part of the
muck. Funny thing was, though
-- his head -- was still twitching
when I found it.

FRANCESCA
What do you mean?

LT. CHAPHAM
Some say riggor mortis -- the
doctors have a lot of high
falutin' explanations. Post
mortem involuntary spasms, I don't
know. But I've seen my share of
the dead...Never saw a twitch like
that before.

Lt. Chapham pauses for effect, then gestures towards the
THREE PATIENTS on the other side of the glass.

LT. CHAPHAM
...They blamed it all on these
ones in here. Funny thing is,
there's a death certificate at
the hospital for each one of 'em.

FRANCESCA
A death certificate?

LT. CHAPHAM
What I mean is, these three didn't
get to the morgue on their own
two feet.

FRANCESCA
The hospital made a mistake?

Lt. Chapham gestures to the Attendant, who opens the door
to the Day Room.

Lt. Chapham steps in, looks back at Francesca, who follows.

41 INT. DAY ROOM - LATE DAY

41

Francesca reacts to the stench. Lt. Chapham offers her his handkerchief. She holds it over her mouth and nose. He leads her right up to the Woman who's losing her hair.

LT. CHAPHAM

Hospital might have made a mistake about those two. But not about this one.

Lt. Chapham's voice waivers, as he becomes emotional.

LT. CHAPHAM

I know about this one. She was my wife.

Francesca looks at the crazed woman, MRS. CHAPHAM. She realizes that there's something horribly wrong about this woman.

Francesca turns to Lt. Chapham.

FRANCESCA

I'm...sorry.

Francesca naturally tries to comfort Lt. Chapham. She holds his hand, and shows him affection.

Mrs. Chapham glares at Francesca. She springs up, grabbing her by the neck -- pulling her away from Lt. Chapham. She going to tear Francesca apart with her bare hands.

LT. CHAPHAM

Elizabeth! Stop!

He tries to pull her off. The Attendant runs in. Pulls back Elizabeth Chapham, and pushes her against the wall.

Lt. Chapham gets Francesca back out the door, as the Attendant holds Mrs. Chapham at bay.

42 INT. OBSERVATION AREA - LATE DAY

42

Francesca's very upset now. Lt. Chapham takes back his handkerchief, as the Attendant locks the door.

LT. CHAPHAM

She's never done that before.

FRANCESCA

What does all this have to do with Daniel?

(CONTINUED)

42 CONTINUED:

42

LT. CHAPHAM

Dr. Cain and Dr. West were the only 'normal' survivors of that night.

FRANCESCA

Daniel's an idealistic man...a humanitarian.

LT. CHAPHAM

Everybody wants to close the book on this thing: the department, the hospital. They wouldn't let me touch this case, because she was involved.

(beat)

But somebody deprived my wife of the dignity of death. And I can't accept that.

(beat)

And I don't think it's over yet.

FRANCESCA

Daniel couldn't have anything to do with this. He couldn't have done anything wrong.

LT. CHAPHAM

Well, Dr. Cain's girlfriend was Meg Halsey, the Dean's daughter.

(lets it sink in)

And Dan Cain was found with her dead body in his arms. Her dead body -- twitching, like that blasted head.

Francesca is stunned.

FADE OUT.

43 INT. BASEMENT LAB - NIGHT

43

CLOSEUP OF WOMAN'S CHEST WITH SUTURES, where the heart is located. PULL BACK as Dan and West work furiously over sections of female body parts laying on the autopsy table -- "Black Dahlia" style, the limbs are in relative place but not all of them are connected together. There is NO HEAD...yet. Dry ice vapor rises from under slats of the autopsy table.

(CONTINUED)

43 CONTINUED:

43

Some of the skin where the limbs join has been pulled back, exposing delicate tendons, which Dan and West are busy connecting. The work is obviously very exacting. Dan and West are exhausted. Nerves are frayed, as they connect the tendons, veins, and muscle tissues of the Woman.

Next to the work area is a VAT OF THE GREEN GOOP, simmering over a HOT FLAME.

Dan is applying a small amount of the Green Goop onto a tendon in the wrist he's connecting. West glances up.

WEST

Be careful not to use too much of that, Dan.

(smiles to himself)

We wouldn't want to have any premature re-animation.

Dan finishes the wrist of a hand, being attached to a forearm. He wipes the perspiration from his brow, looking around for something.

DAN

Where is it?

West, working on a foot, looks up over his glasses.

DAN

Dammit!

Frustrated, Dan starts displacing lab tools, and other paraphernalia. Almost throwing a tantrum.

DAN

Where's the other one?

West looks back down at his work.

DAN

Herbert!

West answers him without looking up.

WEST

The other what?

DAN

The other hand! We had two of them!

West still doesn't look up.

(CONTINUED)

43 CONTINUED: (2)

43

WEST
I tried something with it. Didn't work.

Dan is furious.

DAN
Tried what?! Another one of your monsters?! What'd you do with it?!

Dan approaches West, shaking him.

WEST
Please calm down, Dan. It was while you were sleeping. I disposed of it.

DAN
Where?!

Dan looks over to the wall, where the cabinet covers the hole. There's a faint SCRAPING SOUND coming from the wall. West stands and confronts.

WEST
I disposed of it. That's all! Now would you concentrate, please!

DAN
We'll need another hand!

WEST
We'll get another one. Don't blow it now.

Suddenly, the BUZZER SOUNDS and a LIGHT FLASHES ON AND OFF. Someone's at the door. Dan and West quit arguing. Both are quiet for a moment, listening.

DAN
I'll go up.

Dan exits and West continues working.

44 INT. UPSTAIRS - NIGHT

44

Dan opens the front door. It's Francesca, with a full grocery bag. Dan's surprised and unprepared. He forgot all about the dinner. She walks right in. Angel's with her.

(CONTINUED)

44 CONTINUED:

44

FRANCESCA

Caro -- come va...

She kisses his lips and walks straight through looking for the kitchen. She notices Dan's disheveled condition and that the house isn't picked up.

FRANCESCA

Am I too early?

Dan becomes self-conscious.

DAN

Uh...no, not at all. Hi, Angel.

He bends down and pats the dog. Francesca hands Dan a bottle of wine.

FRANCESCA

Open this up, will you?

She exits towards the kitchen. Dan follows.

DAN

(to Francesca)

...Have any trouble finding it?

FRANCESCA (O.S. FROM KITCHEN)

No. The cemetery made it very easy...

45 EXT. HOUSE - BY THE STREET - NIGHT

45

Lt. Chapham is in his car with the window rolled down, waiting and watching. He smokes a cigarette.

46 INT. KITCHEN - NIGHT

46

Francesca's organized the night's activities. She's simmering a sauce, seasoning it, testing it, as Dan's chopping vegetables for her. He's finally relaxed, having a good time. As if they've known each other for years.

She takes a wooden spoonful of her sauce and lets Dan try it.

FRANCESCA

It's my family's special sauce, only for holidays. And weddings. You like it?

(CONTINUED)

46 CONTINUED:

46

Dan tries it.

DAN
I love it.

Dan kisses her. She puts down the ladle. They clinch. And kiss again. This one's for real.

Interrupting this carefree moment -- West, at the doorway.

WEST
Were you just not going to come back?

Dan steps back from Francesca, embarrassed.

DAN
Herbert...god, I forgot. You remember Francesca...

West nods curtly.

WEST
Francesca.

FRANCESCA
Ciao. Will you be eating with us?

WEST
(looking at Dan)
I have work to do.

Dan turns back to Francesca.

DAN
I guess it'll just be the two of us.

WEST
Fine.

West exits in a huff. Pissed off.

CUT TO:

47 INT. BASEMENT LAB - NIGHT

47

West is preoccupied and upset as he tries to work on the Woman. But he can't concentrate. His movements are jerky. He turns away from the Woman out of frustration, to a TABLE next to him.

(CONTINUED)

47 CONTINUED:

47

West looks upstairs to where he imagines Dan is. He's angry.

Down on the table are several limbs and organs, as well as large knives and surgical tools. He picks up a LEG, severed at the thigh, and an ARM, cut above the elbow. He jams a piece of wire into the end of the leg and applies the goop to the severed part of the leg. He likewise applies goop to the severed part of the arm. He jams the arm onto the wire, attaching it to the leg.

He studies the goop, as it fuses the viscera of the two mis-matched limbs together. For added measure, he literally pours the goop all over the seams.

The leg-arm combination begins flopping around on the table. The hand pulls in one direction, the leg in the other. Independent minds.

West smiles as he absent-mindedly watches the fruit of his morbid picturesqueness. But his smile fades when he looks upstairs again. The leg kicks West. He becomes disgusted with his creation.

He picks up a large MEAT-CLEAVER and chops it in half. The two halves convulse wildly -- TWITCHING.

West sticks them in a PLASTIC GARBAGE BAG and takes the over to the wall. The parts are kicking and clawing violently inside the bag. He sets the bag down and begins pulling the cabinet away from the wall.

48 INT. DAN'S BEDROOM UPSTAIRS - NIGHT

48

VERDI PLAYS SOFTLY. Dan and Francesca have just finished making love. They're wrapped up in the covers. Clothes are strewn about on the floor and the room is illuminated by a couple of candles next to the bed. They hold each other.

FRANCESCA

You're touch is so gentle --
you're so caring. Are you sure
you don't have a girlfriend?

DAN

I guess that's for you to say.

FRANCESCA

What happened to...what was her
name...Meg?

This breaks Dan's mood.

(CONTINUED)

48 CONTINUED:

48

DAN

How do you know her name?

FRANCESCA

I'm a journalist, remember?

Dan looks up at the ceiling.

DAN

She was sick...that's all. And she died. I couldn't help her.

Francesca realizes that Dan's really upset, so she decides not to push it. Instead she leans over, and kisses him: his eyes and nose and mouth.

Dan rolls her over, so she's on her back. He has his arm under her back. With his other hand he strokes her cheek.

DAN

You're so beautiful.

Dan is very tender with her. Very specifically, Dan cups her breast gently in his hand, then moves his hand up and over her breast to her shoulder.

DAN

So soft...your skin...so warm.

He strokes her shoulder then down her arm.

CAMERA PUSHES PAST THEM, TO THE DOORWAY. Standing the shadows, just outside the door, IS HERBERT WEST -- WATCHING.

...A GROWL. Angel reacting to West.

West immediately backs away.

CUT TO:

49 INT. FOYER AND LIVING ROOM - NIGHT

49

West descends the stairs, and turns the corner, heading back toward the lab. He goes through the LIVING ROOM -- and SEES SOMEONE sitting in a chair, in a darkened corner. West anxiously draws near. It's Lt. Chapham!

WEST

What are you doing here?! What do you want?! Is this the way the police work, breaking into houses of private citizens?

(CONTINUED)

49 CONTINUED:

49

LT. CHAPHAM
Is this the way doctors work?
Stealing bodies from the
crematorium?

WEST
I suggest you leave! Now!

Lt. Chapham stands, lights a cigarette, starts poking around the room. When he approaches the stairs to the basement, West hurries over. Lt. Chapham knows he's getting "warmer."

LT. CHAPHAM
What's down here?

Lt. Chapham exits down the stairs. West clamors after him.

50 INT. BASEMENT - NIGHT

50

In the dank basement outside the lab, West has gone ahead of Lt. Chapham, standing in front of him.

WEST
Come on upstairs, I'll...tell you
everything.

West is nervous. Covering. He positions himself between Lt. Chapham and the LAB DOOR, which is LATCHED SHUT. Lt. Chapham approaches deliberately.

LT. CHAPHAM
Do you believe dead is dead, Dr.
West?

WEST
I don't know what you're talking
about.

Lt. Chapham stops and looks right at him.

LT. CHAPHAM
I'm talking about my wife.

West's back is now against the lab door, protecting it.

WEST
You can't go in there.

Lt. Chapham holds up his hand with the finger with the missing digit.

(CONTINUED)

50 CONTINUED:

50

LT. CHAPHAM

She did this to me. Bit it off.
On the day I was to bury her.

Lt. Chapham pushes West to the side, unlatches the door, and enters.

51 INT. LAB - NIGHT

51

Lt. Chapham walks into the lab and looks all around -- amazed at the incredible sights. West walks in behind him, looking fearfully.

WEST

It's not at all what you think.
I'm doing research here.

Lt. Chapham walks over to the sheet-covered Woman, pulling the sheet back.

MOVE IN ON WEST, who is up against the lab table -- behind him: THE TEST TUBE AND THE "CLOTH".

CUT TO BLACK SCREEN AND DOG BARKING.

52 INT. UPSTAIRS BEDROOM - NIGHT

52

ANGEL BARKING downstairs. Dan stops making love to Francesca. He looks around -- nervous, paranoid.

FRANCESCA

(calling out)
Angel?

They both listen to Angel's barking.

Dan gets out of bed, throws on his pants.

DAN

I'll be right back.

53 INT. BASEMENT LAB - NIGHT

53

Dan rushes into the lab to discover West standing over Lt. Chapham's dead body, and Angel, BARKING at West -- going crazy.

DAN

What happened?

(CONTINUED)

53 CONTINUED:

53

WEST

He just had a heart attack!
Honest, Dan!

Dan checks Lt. Chapham for a pulse.

DAN

He's dead.

WEST

He had some bad habits. I can't
help that!

Dan just stands there a beat, frozen. West looks up at him, then bends down and picks up the detective's gun and gives it to Dan, who holds it numbly in his hand. He puts Angel out of the lab. Quickly goes to the refrigerator and pulls out a vial of the glowing serum.

WEST

He is a cop, I know. But we can't
waste such an opportunity.

Dan stands withdrawn, shaking his head. The nightmare is beginning again.

WEST

Dan, listen.

West refers to the Woman on the table.

WEST

We're not going to be able to
re-animate Her vascularly. We're
going to have to start with the
heart. We've never tried that
before. We just need this test
to make sure.

Dan doesn't respond.

WEST

As soon as we get the data. Use
that.

West indicates the gun Dan is holding. He doesn't wait for Dan to agree. He looks at Lt. Chapham as he draws the serum into a syringe with an eight-inch needle.

WEST

(to Dan)

How much do you think he weighs?
Two-fifteen? Two-twenty?

(CONTINUED)

53 CONTINUED: (2)

53

West does a mental calculation and draws the serum.

WEST
So little tissue damage!

West unbuttons Lt. Chapham's shirt, exposing his chest above the heart. He looks up at Dan, as he poises the needle over his chest.

Dan looks away, and then up.

CUT TO:

54 INT. DAN'S BEDROOM - NIGHT

54

Francesca sits up in the bed, clutching the sheet to her breasts.

FRANCESCA
Daniel?!

No answer. She reaches for Dan's sweatshirt, which is laying on the floor. Puts it on.

55 INT. BASEMENT LAB- NIGHT

55

Dan and West wait for a reaction from the corpse of Lt. Chapham.

Lt. Chapham's eyes open, then widen, then snap to alertness. He sits erect, but doesn't speak. He looks at West, wild-eyed, and falls over, trying to get away from him.

LT. CHAPHAM
Get away from me with that CLOTH,
you tow-headed fiend!!!

CUT TO DAN'S REACTION. He's looking at West. Understands what happened. Dan drops the gun to his side as he realizes just what happened.

DAN
Cloth...?

Lt. Chapham leaps from the floor, knocks over glassware and other objects -- including the cloth and the solution West soaks it with -- onto the floor. Dan looks up from the floor.

DAN
You...

(CONTINUED)

55 CONTINUED:

55

West picks up the Meat Cleaver he used earlier.

WEST
I didn't Dan!...I didn't! Use
the gun!

Suddenly Lt. Chapham goes for the gun. They fight over it, falling to the floor. Chapham holds the gun by the barrel, pulling it out of Dan's hand when...

0 ...WEST WHACKS OFF LT. CHAPHAM'S FOREARM WITH THE MEAT CLEAVER.

Lt. Chapham flings himself about in pain, spraying blood everywhere. He slips and falls against the vat, the stump of his arm entering blue flame from the gas jets below the vat. Lt. Chapham SHRIEKS IN AGONY as his "stump" is burned, yet cauterized. He pulls his arm out. It's no longer bleeding -- just a charred stump. He reels about, KNOCKING Dan and West to the floor, and escapes from the lab.

56 INT. BASEMENT ROOM - NIGHT

56

Lt. Chapham LATCHES THE DOOR BEHIND HIM, in fear of West and Dan. He MOANS as he stumbles up the stairs.

57 INT. BASEMENT LAB - NIGHT

57

Dan pushes at the lab door, but can't budge it.

DAN
Francesca! Francesca-a-a-a!!

58 INT. LIVING ROOM - NIGHT

58

Lt. Chapham enters the living room, grabs his overcoat from the chair. Throws it over his shoulders, ready to leave the house, then gets dizzy. He sits down on the couch and falls over, his stump beneath him.

Francesca, wearing only Dan's long "Miskatonic U" sweat shirt, arrives in the living room to find the insane Lt. Chapham WHIMPERING to himself in pain, rocking slightly to and fro on the sofa.

FRANCESCA
Lieutenant Chapham?!...What are
you doing here?

Angel, who was so fond of Lt. Chapham earlier, now GROWLS at him, exposing her teeth, ready to attack.

(CONTINUED)

58 CONTINUED:

58

Francesca tries to pull Angel back.

FRANCESCA
Angel! No!
(to Lt. Chapham)
Are you sick?

LT. CHAPHAM
Water....water....

FRANCESCA
Yes, of course.

Francesca pulls Angel out of the room. Angel GROWLS VICIOUSLY.

59 INT. BASEMENT LAB - NIGHT

59

Dan continues to push on the door. He looks back.

DAN
Herbert! Help me!....

Dan trails off when he discovers that West has pushed the rack of shelves back away from the wall, removed the loose bricks, and is crawling through the hole in the wall into the crypt.

CUT TO:

60 INT. LIVING ROOM - NIGHT

60

Francesca returns to Lt. Chapham with the glass of water. Angel continues to GROWL.

FRANCESCA
Angel...No! What's the matter with you?!

She hands the glass to Lt. Chapham. Lt. Chapham leans over to reach for the glass but his hand jerks, and he knocks the glass out of her hand and onto the floor.

Lt. Chapham sits up, reaching out to her in supplication, REVEALING HIS BURNED STUMP! Francesca GASPS, stumbling backwards, and ANGEL ATTACKS LT. CHAPHAM.

Before Francesca's horrified eyes, Lt. Chapham grabs Angel by the foreleg and flails her around and around, twisting and mangling her leg. He knocks the dog violently into the coffee table -- killing her!

(CONTINUED)

60 CONTINUED:

60

Francesca's in shock.

Lt. Chapham turns to Francesca, trying to communicate.

LT. CHAPHAM

Please...

Francesca pulls back and SCREAMS.

Lt. Chapham runs out the front door and into the night.

CUT TO:

61 INT. CRYPT - NIGHT

61

CLOSE ON WEST, as he cautiously walks through the dark crypt. Strange forms lurk in the shadows of the old tomb, where MUFFLED NOISES threaten from every corner. West moves quickly and on guard, arriving at the above ground entrance to the mausoleum. He pushes through a rusted iron gateway, barely able to open it, then emerges from the mausoleum.

62 EXT. THE CEMETERY - NIGHT

62

West hurries toward the house, as the large figure of Lt. Chapham stalks through the shadows of the cemetery behind him.

63 INT. BASEMENT LAB - NIGHT

63

Dan finally breaks the door loose of the latch, and exits up the stairs.

64 INT. LIVING ROOM - NIGHT

64

Dan arrives upstairs and finds Francesca, CRYING over Angel, the dog's mangled foreleg ripped clean off her body.

DAN

What happened?!

Dan holds Francesca in his arms as she CRIES, MUMBLING in Italian.

West enters the house through the front door and immediately examines the dog. He looks around.

WEST

Is he gone?

(CONTINUED)

64 CONTINUED:

64

Francesca nods. West shuts the door, and locks it. He looks out the window.

Francesca finally blows up.

FRANCESCA
What are you doing! What are both
of you doing?! Why did he kill
Angel? Why?! What did she ever
do to him?!....

Dan tries to calm her down.

DAN
Look, I don't know...I just don't
know....

Francesca turns on West.

FRANCESCA
It's HIM, isn't it! He's the one,
isn't he?!

West picks up the dog.

WEST
She's hysterical.

West exits with the dog and Dan sits her down on the sofa,
comforting her.

65 INT. BASEMENT LAB - NIGHT

65

West quickly covers up the hole to the crypt and pushes the rack of shelves back in place. He listens at the wall for a beat, and then checks the Woman: she wasn't disturbed. He then takes up the task of putting things right in the lab, picking up objects and glassware that were knocked on the floor during the struggle with Lt. Chapham.

He looks at the dead dog...Then he looks at Lt. Chapham's severed forearm...Then he looks at the goop in the vat.

66 INT. LIVING ROOM - NIGHT

66

Dan and Francesca have fallen asleep on the sofa.

FADE OUT.

67 EXT. HOUSE - DAWN

67

A MOAN disturbs the stillness as dawn breaks, and a one-armed figure roams in the morning shadows of the cemetery.

68 INT. HOUSE - LIVING ROOM - NEXT MORNING

68

Francesca is awakened by the sound of a dog BARKING in the distance, as if in a dream -- it sounds as if it's coming from downstairs.

FRANCESCA

"Angel?"

Francesca leaves the sleeping Dan and goes downstairs.

69 INT. BASEMENT ROOM - DAY

69

Francesca comes down the basement steps. She hears the dog BARK again. The bark has a "strange" quality and seems to emanate from behind the door to the lab. Francesca approaches the Lab door and KNOCKS. The door opens a crack and West peers out at her.

WEST

What do you want?

Suddenly, Angel pokes her head out the door. Delighted to see the dog alive, Francesca bends down to take Angel's paw. BUT IT IS LT. CHAPHAM'S HAND WITH THE MISSING DIGIT THAT SHAKES HANDS WITH FRANCESCA. Francesca can't pull her hand loose -- it won't let go. She's horrified at the monstrous sight of the re-animated dog with Lt. Chapham's forearm replacing its missing limb! She SCREAMS. The dog turns its head in a weird way and GROWLS menacingly at her.

Dan descends the stairs in the b.g.

Francesca jerks her hand away from the hideous dog, and runs into Dan, pushing him out of the way.

FRANCESCA

YOU MONSTER!

WEST

You shouldn't have brought her here.

DAN

(referring to dog)
Take that thing away!

West pushes the dog into the lab and shuts the door.

(CONTINUED)

69 CONTINUED:

69

Dan restrains Francesca by her arm.

DAN
Francesca, wait! I can explain!
It's not what you think! He just
tried to save her! Don't you
understand?

She pulls her arm away from Dan's grasp.

FRANCESCA
IS THIS WHAT YOU DID TO MEG!!
Save her?!! You're a freak! All
that talk about "humanity"...You'd
rather create monsters than save
people! Everything you told me
is a lie! A LIE! I HATE YOU!

Francesca storms up the stairs.

West stands behind Dan and tries to console him.

WEST
You're better off without her,
Dan.

Dan turns quickly, grabs West and shoves him against the
wall.

DAN
She's right! I am a freak! Just
like that dog!

70 INT. MISKATONIC HOSPITAL - CORRIDOR OUTSIDE NURSES STATION 70
- DAY

Dan meanders down the hall, depressed, haunted, unkempt in
appearance, unable to focus. West paces with him, trying
to bring him out of it.

WEST
Now, Dan...all we need is the last
piece.

West can't tell if Dan's hearing him or not. He stops at
THE NURSES STATION and looks over his and Dan's schedule for
the day. He looks for Dan. Dan's gone. Nurse Shelley comes
up to West.

NURSE SHELLEY
You're late.

WEST
I'm aware of that.

71 INT. GLORIA'S ROOM - DAY

71

Gloria is in bad shape. She's hooked up to monitoring equipment. The machine shows that Gloria's heartbeat is very weak. Her eyes are barely open. Dan doesn't seem to notice at all that Gloria has taken a bad turn. He sits on the bed.

DAN

Hi...

It takes a painful effort for Gloria to remain lucid with Dan.

GLORIA

Hi...Dan...

DAN

How are you feeling today, Gloria?

Dan takes her hand and kisses it. Gloria loses consciousness, but Dan doesn't notice.

DAN

You're going to get better. I promise.

(beat)

It helps me, you see...to think of you as Meg. Meg who lived.

At that moment, Dan notices that Gloria's lost consciousness. His doctorly instincts come alive.

DAN

(calling out)

NURSE! PADDLES!

West comes running in. Dan administers CPR. West looks at the flat line of the monitor screen. Nurse Shelley enters, wheeling the heart-fibulator equipment to bedside. They hook up the paddles.

DAN

I -- didn't notice...God...
What's wrong with me?!

NURSE

Clear.

They jolt Gloria's lifeless body, but she doesn't respond.

WEST

Forget it, Dan. Let's go in!

West pulls over the tray with surgical instruments on it. ON THE TABLE are scalpels, a bone saw, clamps, etc.

(CONTINUED)

71 CONTINUED:

71

DAN

Scalpel.

The Nurse hands him a scalpel. He makes an incision and hands back the scalpel. She hands him a saw. Dan's face sweats as he cuts open her chest.

SOUND of RIBS BEING SAWED.

West reaches in and begins open-heart massage. He looks at Dan.

WEST

Nothing.

Dan sinks to his knees beside the bed, as West continues to work.

CAMERA DROPS DOWN WITH DAN on the floor. Then...A TRICKLE OF BLOOD drops over the edge of the table.

WEST (O.S.)

Come on...Come on!

NURSE SHELLEY (O.S.)

She's gone.

The blood drips down on Dan's face. He's oblivious.

NURSE SHELLEY (O.S.)

I'll cover her.

Dan looks up. The TRICKLE becomes a stream -- and then A FLOOD POURING DOWN from above! He's soaked in a veil of blood, and SCREAMS...

Dan stands up, soaked in blood.

DAN

NO! NOT AGAIN!!

West and Nurse Shelley are pulling a sheet up over Gloria's body. They look up at Dan -- surprised.

BACK TO DAN. He isn't covered with blood at all -- it was all his imagination replaying the wartime tragedy.

CUT TO:

CLOSEUP OF GURNEY WHEELS as an ATTENDANT wheels it into the room.

CUT TO:

(CONTINUED)

71 CONTINUED: (2)

71

HANDS of Nurse Shelley and Attendant lift Gloria's sheet-covered body onto the GURNEY.

CUT TO:

Dan standing numbly by the wall. West is trying to reach him.

WEST

It wasn't your fault. She was going to die anyway.

Dan stares ahead.

WEST

It doesn't have to be over...

Dan isn't listening.

West looks back at Gloria's body on the gurney. He makes a decision.

WEST

Go home, Dan. I'll have something to show you later.

Dan nods, and leaves.

Nurse Shelley and the Attendant start to push Gloria's body out. West intercedes, stopping them. He waves them away.

WEST

I'll do it.

They hesitate, then leave. West walks over to the TRAY of surgical instruments. The BLOODY SAW sits among the tools.

CUT TO:

72 INT. CREMATORIUM - DAY

72

West pushes in the gurney with Gloria's sheet-covered body. In addition, West has a SILVER FIVE GALLON SURGICAL BUCKET at the base of the gurney.

He quickly tries to roll the sheet-covered body onto the conveyor belt when he HEARS someone coming. He turns to find Ernest, the Pathology Tech. West nervously backs away from the gurney and addresses Ernest.

(CONTINUED)

72 CONTINUED:

72

WEST
(fast-talk)
Uh...There's been a mistake. This
should go to Pathology. Take it
there, will you.

Ernest looks at the Surgical Bucket.

WEST
I'll take this.

West exits quickly, carrying the bucket.

Ernest shakes his head and addresses the corpse.

ERNEST
That's why I didn't go to medical
school. Just wasn't crazy enough.

He wheels the corpse out.

73 INT. PATHOLOGY LAB - DAY

73

Dr. Graves places a towel on the lab table next to Hill's
head. He's really frazzled by now. His hair is wild, his
appearance unkempt, his eyes mad.

Hill's eyes show great concern.

HILL
What do you think you're doing?

Graves shuts Hill's voice out. He releases the Head from
the clamps and places it on top of the towels.

HILL
Stop! Do as I say, you dimwit!

Graves balls up some paper and stuffs it into Hill's mouth to
silence him. Then proceeds to wrap him up in the towels,
further muffling Hill's faint protests.

A KNOCK ON THE DOOR. Graves nervously puts the Head in the
trashcan and turns toward the door.

GRAVES
Yes?

Ernest opens the door and looks in warily. He wheels the
gurney up to Graves and stops.

(CONTINUED)

73 CONTINUED:

73

ERNEST

They said this was to go to you.

Graves nods stupidly.

GRAVES

Yeah...

Ernest begins to push it towards the autopsy area but Graves won't move out of the way. Ernest pushes it slightly forward. Graves steps back. Ernest pushes it forward again. Graves steps back again. Finally, Ernest just goes ahead and wheels it all the way to the autopsy area, Graves leading him, walking backwards.

Ernest leaves the gurney, Graves standing behind it. As Ernest backs to the door he keeps looking at the bizarre Graves the whole time out of the corner of his eye.

Graves pulls down the sheet. He's in shock. Ernest tries to slip out the door. Graves SEES that GLORIA'S BODY HAS NO HEAD! -- a rolled up towel substitutes. He picks up the towel and SCREAMS.

GRAVES

HER HEAD!

Ernest jumps out the door and SLAMS it shut.

CUT TO:

74 INT. HOSPITAL CORRIDOR BY NURSES STATION - LATER

74

Francesca comes down the hall, looking. She holds Dan's "Miskatonic U" sweatshirt.

She goes up to Nurse Shelley.

FRANCESCA

Have you seen Dr. Cain?

NURSE SHELLEY

He left...for the day, I think.

FRANCESCA

But I thought he was doing rounds.

(CONTINUED)

74 CONTINUED:

74

NURSE SHELLEY
(real fan of Dr. Dan
Cain)
Well...He's very upset...He lost
a patient. Dr. Cain really cares
about his patients.

Francesca heads for the phones on the wall, down the
corridor.

75 INT. HOUSE - LIVING ROOM - LATE DAY

75

The PHONE RINGS, RINGS, RINGS....

In the sparse illumination, Dan sits by the phone,
practically catatonic. He makes no move to answer it.

WEST ENTERS FRAME and he also ignores the ringing telephone.
He approaches Dan solicitously.

WEST
Okay, Dan. Come with me. I have
something to show you.

76 INT. BASEMENT LAB - NIGHT

76

West leads Dan into the lab and across the room to the
autopsy table, as vapor rises from the dry ice under the
slats of the table. The open and empty Surgical Bucket sits
next to it on the floor. The "Woman" lies on the table
covered with a sheet.

WEST
Dan, I need your help with this.
Understand?

Dan doesn't respond.

WEST
This is for you, too. I want you
to be committed.

West reaches out past the Woman's shoulders and carefully
pulls back the sheet to reveal...

...to Dan's horror and amazement -- GLORIA'S HEAD, laying
above the "Woman's" neck!

Dan is frozen on the spot. His eyes go blank.

West grabs him by the shoulders and shakes him.

(CONTINUED)

76 CONTINUED:

76

WEST
(concerned)
Dan...DAN!
(beat)
Don't quit on me now. Please.
It will take the two of us to fuse
the brain to the spinal cord.

West forces him to look at Her once again.

DAN
No.

Dan steps back.

WEST
Dan...look. Look what we've done.
Meg's heart will beat.
(beat)
Others dare not dream -- what we
are about to do.

Dan isn't convinced. West removes the sheet off the body,
unveiling it for Dan.

Note: the joints between the limbs are at various stages of
completion, covered by strips of oil-soaked gauze, to keep
the moisture in. The different body parts and skin tones
do not match perfectly. Some of the bodies have been dead
longer than others, so there is a waxy discoloration of the
skin. The proportions between the limbs don't match,
although there is an unnatural elegance to it all.

West begins with a foot. He presents it, like a jeweler
showing off a priceless gem.

WEST
Dan...the feet of the young ballet
dancer who ended her life when
she lost her ambition...

The seam between the foot and the leg is barely discernable
beneath the strip of gauze covering it.

West works up to the leg.

WEST
...These legs walked the streets.
Remember the hooker who was shot
by her pimp in E.R. last
week?...Think of all the bodies
these legs have wrapped around.
(MORE)

(CONTINUED)

76 CONTINUED: (2)

76

WEST (Cont'd)
What was the value of her life?
To end up picked apart by the
likes of Doctor Graves? And his
bumbling students?

Dan listens.

West moves his hand gently up over the gauze-covered seam,
across the hips, to the lower abdomen of the Woman.

WEST
...and here...here is the womb
of the pastor's daughter -- her
dreams obliterated by a failed
abortion...

West moves his hand up over the stomach, which is sutured
down the middle, also covered with gauze, and up to where
the seam flares into a "T" under her breasts.

WEST
...And the mother who gave the
world a child, and died of grief
after her baby's death.

West lightly moves his hands beneath the breasts, and up to
the shoulder, exactly as Dan did with Francesca when West
watched.

WEST
So soft...your skin...so warm...

West looks up at Dan to see if he's noticed the exact same
words Dan said to Francesca.

WEST
...But so cold in death...

Dan takes a quick breath in, as West works his way over
another gauze-covered seam, and down the arm.

WEST
...and the waitress...

He picks up one of the hands.

Note: Each hand is from a different body.

(CONTINUED)

76 CONTINUED: (3)

76

WEST
...the lawyer's hand...
(puts the hand down and
looks up at Dan)
Case dismissed.

He walks around the table to the other hand, raises it in the air. He removes the gauze around the wrist, revealing an open wrist with the tendons sticking up, unembcumbered by the containing band.

WEST
...Look at this delicate piece.
What do you think? A sculptress?
A harpist?

West pulls on the tendons, in order, one by one, causing perfect reactive moment in the fingers, as they tickle the air.

WEST
Would you believe...a murderess?
(beat)
But they're all equal now.
Nothing but cast off remnants of
a meaningless existence.

He pauses and guages Dan's reaction. He moves toward the head. Dan doesn't want to look, but can't avert his eyes.

WEST
And even her. How beautiful is
this face. She was special.

DAN
Yes...

Dan moves closer to look at Gloria's beautiful face. He stands in the vapor of the dry ice rising from the table under Her.

West is on the other side of the body -- Her head is between them.

WEST
Just. Dead. Tissue...

Dan touches Gloria's face.

WEST
But in our hands, it's the clay
of life...

(CONTINUED)

76 CONTINUED: (4)

76

Dan steps back. He's no longer "catatonic."

West places his hands on Her chest.

WEST
...Within this chest, Meg's heart
will beat again. And we will
create new life!

Dan picks up a pair of surgical gloves and slowly puts them on.

WEST
Good...Let's get to work.

West removes the gauze around the neck. The neck is only partially connected to the head. There are exposed arteries and nerves which need to be fused.

West hands Dan an instrument, and they go to work connecting the spinal cord to the brain stem.

As they work CAMERA PANS to the wall to the crypt. We HEAR A DOG'S MUFFLED WHINING, and SCUFFLING SOUNDS.

CUT TO:

77 INT. REFRIGERATED ROOM - NIGHT

77

Graves pushes Gloria's body onto one of the lower shelves to hide it. He's totally out of it, shivering, MUMBLING to himself.

GRAVES
It's not my fault. It's not my
fault.

He backs out of the Refrigerated Room.

78 INT. PATHOLOGY LAB - NIGHT

78

As he shuts the door, he walks right into the re-animated Lt. Chapham. He turns around and backs up to the refrigerator door, to block Lt. Chapham's way.

GRAVES
Lieutenant...I didn't do anything.
You've got to believe me.

Dr. Graves looks over to the wastebasket where he had stashed Hill's head.

(CONTINUED)

78 CONTINUED:

78

He SEES the towel he had wrapped Hill's head in laying on the floor and the paper he had stuffed into his mouth discarded next to it. He looks back at Lt. Chapham, really scared.

Lt. Chapham slowly lifts his hand. He's holding Hill's head by the hair! Graves backs up.

GRAVES

No...

HILL

You disappoint me, Dr. Graves.

Hill's eyes look up at Lt. Chapham, giving direction.

HILL

On...the...table.

Lt. Chapham takes the order, and places the head on table in front of Graves. In the b.g., pinned to a board, leaning against a shelf, the BAT WINGS frame Hill's head.

HILL

Scalpel, scissors, and clamps.

Lt. Chapham sets the bottle of serum in front of the Bat Wings.

GRAVES

What are you talking about...no.

HILL

Do as I say.

Graves backs up.

HILL

Lieutenant...?

Lt. Chapham moves in on Graves, takes him by the neck, and forcefully sits him down into the chair. Graves looks up, frightened.

Lt. Chapham puts a scalpel in Graves' hand, closing his fingers around it.

CLOSEUP OF SCALPEL, cutting the skin in front of Hill's ear.

79 INT. HOSPITAL CORRIDOR - NIGHT

79

Francesca stands nearby the phone, still looking anxiously for some sign of Dan. Suddenly, she SEES Lt. Chapham walking slowly down the corridor, as if in a daze. She's frightened. She quickly ensconces herself in a recessed entrance.

She tries to look out for him. BUT HE STEPS RIGHT INTO THE RECESSED ENTRANCE, and presses her against the wall with his good arm.

FRANCESCA
Lieutenant! Dio!!

Francesca struggles to get away from him. She pushes him back and tries to run, but he blocks her. Covers her mouth with his hand while pinning her back with his elbow and forearm.

LT. CHAPHAM
What's the matter...don't you like me?

He reaches down with his CHARRED STUMP of an arm, pressing it against her body, then...feeling her up with it: over her breasts, and holds it in front of her face -- pointing! She can't move away from the stump in front of her eyes. She SCREAMS.

Lt. Chapham stuffs the stump into her mouth to silence her.

LT. CHAPHAM
You...don't like me...Because of your boyfriend?!

She KNOCKS the stump from her face. She gets away from the stump, but she's trapped in the corner. He faces her squarely, holding up his stump.

LT. CHAPHAM
Cain...West -- they did this to me. They'll pay --

She quickly slips by him, and gets away into the hall.

80 INT. PATHOLOGY LAB - NIGHT

80

The door to the Refrigerated Room is locked, bolted across the front. Faint sound of POUNDING from inside.

81 INT. REFRIGERATED ROOM - NIGHT

81

Graves pounds against the door, trying to open it. He can't open it. He falls to his knees in the cold, shivering. He POUNDS again on the door, as he whimpers.

GRAVES

...Let me out -- please!!

He pounds a couple more times.

GRAVES

(frantically)

...God is my witness. I never
saw it talk! Please believe me!
I talked about this in Zurich!
Creationism and the origin of
disease! It's all in my
notes!....

CUT TO:

82 INT. SEFTON ASYLUM - NIGHT

82

The room where the three victims of the massacre were being kept is now empty. The DOOR hangs off its hinges. A BUZZING ALARM SOUNDS. A security light FLASHES ON AND OFF.

On the GLASS of the NURSES' CUBICLE on the far side of the room -- BLOOD IS SMEARED.

83 INT. BASEMENT LAB - NIGHT

83

CLOSEUP OF FINGERS (with surgical gloves) with poised intensity SUTURING THE REPTILIAN TISSUE from the goop across the seam in the neck of the Woman, creating an artificial skin. PULL BACK. They are Dan's fingers, and Gloria's face. Dan is fully concentrated...he dare not breathe, as he finishes the knot. West takes a piece of gauze, which has been dipped in the green goop, and with small tongs, carefully lays it over the finished neck-seam.

They exhale in controlled silence.

The Woman's body is completely wrapped in gauze BANDAGES, but the strips over the seams have been soaked in the green re-animating goop.

WEST

If only it had all been as fresh
as her head...but, I think we're
ready, Dan.

(CONTINUED)

83 CONTINUED:

83

Dan's lips tighten. Beneath their skin, Dan and West are vibrating with dread anticipation. Nerves are on edge. Every little movement must be perfect now.

DAN

Good.

At that moment, at the wall bordering the crypt, bits of masonry fall from between the bricks. There is a SCRATCHING SOUND.

West's head whips around.

WEST

Did you hear that?

Dan looks toward the wall.

DAN

Sounds like rats in the walls.

WEST

Yes...rats. That's what it is.

West looks at his gun, which is on a table in a holster. He looks back at the wall.

WEST

And the little buggers better stay outside or I'll blast 'em!

Dan's attention is on the Woman. West is on the other side of her. Together, they stand enrapt before their creation. The tension is unbearable.

West moves to the table and retrieves the serum. He sets it down before the Woman. He begins to assemble the syringe. He picks up the glass cylinder, then reaches into the pan and pulls up a ghastly eight inch needle. He screws the needle onto the syringe. He looks at Dan, past the needle.

WEST

We start with the heart.

West draws the glowing serum into the syringe, and turns to Dan.

WEST

And God created Woman...

Holding the syringe in one hand, he removes the gauze strip which covers the skin over her heart. As he lowers the needle to the skin, Dan's hand stops him.

(CONTINUED)

83 CONTINUED: (2)

83

West looks up at Dan.

DAN

Let me.

Dan takes the needle from West. Dan carefully pushes the needle gently through the soft flesh, pushing it deep into her chest. West makes notes, as Dan empties the syringe into her heart. His hand shaking, Dan breathlessly pulls the needle out.

His hand really shaking now, he places the needle on the edge of the table, and it FALLS TO THE FLOOR -- SHATTERING.

WEST

How much time?

Dan stares at the Woman.

DAN

Uh...

(looks at watch)

...fifteen seconds...

CAMERA BEGINS A 360 degree PAN AROUND THE ROOM. Past LIMBS which lie morbidly on the shelves, half-covered with gauze.

DAN (O.S.)

...45 seconds...

DISSOLVE TO:

SOUND OF CLOCK TICKING...as the CAMERA PANS past the disturbed bricks which border the crypt wall. SCUFFLING SOUNDS BEHIND WALL.

DAN

...3 minutes, fifteen seconds...

DISSOLVE TO:

CAMERA PANS PAST ANIMALS, scurrying agitatedly in their cages. CLOCK CONTINUES TO TICK...

WEST (O.S.)

It's going to take time.

DISSOLVE TO:

PAN TO the IGUANAS, motionless, which stare coldly from their cages.

CUT TO:

(CONTINUED)

83 CONTINUED: (3)

83

WEST and DAN, standing over Her. West listens with a stethoscope to her heart. Dan removes the strip across her closed eyes. The eyelids are lifeless.

Suddenly, THE BUZZER GOES OFF, and the RED LIGHT BLINKS. Someone's at the door!

West looks up.

WEST
Damn! Not now!

West looks around furtively, straps on the holster and gun...and exits the lab.

CUT TO:

84 EXT. HOUSE - NIGHT

84

Francesca pulls up to the curb, just up from the house. The porch is lit by a single, dull, flickering light. SOMEONE is on the porch, in the shadows. She turns off the motor, gets out. She walks down towards the house, staying in the shadows while she can.

She reaches the wall to the garage, and creeps up toward the front of the house, and looks up to the porch. The Figure isn't there anymore.

BEHIND HER AND THE HOUSE, there's MOVEMENT in the shadows.

85 INT. HOUSE - LIVING ROOM - NIGHT

85

The room is dark. Pools of LIGHT from lamps. West crosses to the front door, peers out the window.

WHAT WEST SEES. The front porch is deserted, but for a CRATE, about two feet cubed, sitting ominously in the dull yellow light.

He OPENS THE DOOR. Picks up the crate. Brings it inside.

86 EXT. HOUSE - BY THE GARAGE - NIGHT

86

Francesca moves toward the front porch, where she SEES West bringing the CRATE inside. But, as she begins to make her move toward the door, the figure of the Black Re-animated Corpse comes into view, blocking her path to the front of the house.

(CONTINUED)

86 CONTINUED:

86

Francesca backs up to the garage, flattens herself up against it, and moves to the rear.

The Black Corpse comes around the front into VIEW. Simultaneously, Francesca backs around behind the garage -- STRAIGHT INTO LIEUTENANT CHAPHAM -- who grabs her with his good arm, and turns her around to face him, as he touches her with his STUMP again, smiling! Francesca struggles, and there, looming before the both of them, in jealous disapproval, is his wife, MRS. CHAPHAM! The re-animated Mrs. Chapham VOICES her anger, and comes at Francesca, ready to rip her limb-from-limb.

Lt. Chapham turns to the garage, placing his body between Francesca and his estranged wife. Francesca's pinned against the garage. SHE SCREAMS...

87 INT. HOUSE - NIGHT

87

West HEARS FRANCESCA'S SCREAM, as he locks the windows and doors. Holding his gun, he approaches the crate, sitting alone in the middle of the room. He stalks around the crate, cocks the .45, and aims it with both hands at the crate. His fingers tighten around the trigger, but then...

...he thinks a moment. Curiosity. He bends down, keeping the crate at bay with the .45. There are spaces between the wooden slats of the crate. He pushes the barrel in between the slats and levers one upward.

He pulls the other slats off the crate and looks inside. The crate is filled to the brim with white packing pellets. He moves some of the pellets away with the barrel of the gun, exposing just the slightest glimpse of Dr. Hill's eyes and face.

HILL

West...you BASTARD!

Suddenly, THE HEAD FLIES OUT OF THE BOX, IN A SNOWSTORM OF PELLETS! Causing West to inadvertently FIRE his gun wildly to the ceiling.

88 INT. BASEMENT LAB - NIGHT

88

Dan looking up, toward the upstairs, after the foreboding gunshot.

Below him, the Woman lies motionless.

CLOSEUP OF WOMAN'S EYES. Her eyes are slowly opening.

(CONTINUED)

88 CONTINUED:

88

Spasms of AIR balloon the gauze, then collapsing between her lips as her lungs involuntarily gasp for oxygen.

Dan whips down and begins unraveling the gauze around her mouth and face, as her body shudders all about him.

Once her mouth is free, she tries to suck in the air, but she can't get the air into her lungs. She begins to asphyxiate. She rises up a quarter of the way off the table, groping with the murderess' hand with the fingers protruding through the gauze wrapped around it. SHE CAN'T BREATHE, her various limbs are in an uncoordinated panic. Dan takes her into his arms.

DAN
Breathe! Breathe!

Her eyes bulge. She can't breathe. Starts to swallow her tongue. He sticks his finger in her mouth, holding her tongue down, then commences mouth-to-mouth resuscitation. He breathes as hard as he can into her several times, allowing her lungs to fill and then exhale.

DAN
Please...don't leave me...

He works tirelessly. Her hand falls limp, across his arm, and down to her side. Her eyes close. She begins breathing regularly by herself...as though asleep. He presses her against his chest as his head bows in exhaustion over her shoulder. He exhales.

DAN
(sotto)
You're alive...

CLOSEUP OF HER FACE as her eyes open, and focus. There is some vibrancy in her face. She stares off, full of curiosity and fear.

WOMAN
Alive.....

Dan pulls back, holding her up, drawing her gracefully to a sitting position on the edge of the table. Some of the bandages fall loose at her movement. Holding her hands, he steps back and lifts her to her feet.

Her body shudders, as her various limbs don't work quite right together. She holds onto him with her left hand for support as she stumbles.

(CONTINUED)

88 CONTINUED: (2)

88

Then regains her balance and stands with the Murderess' hand poised in the air.

Dan touches every part of her, across the bandages, every seam: from her face, to her shoulders, down her back, down her sides. He sinks to his knees in a macabre embrace, his head against her womb, as she gently strokes his hair. His eyes are glazed as he dwells in the unity of his own creation.

89 EXT. BY GARAGE - NIGHT

89

Lt. Chapham holds Francesca away from Mrs. Chapham, who pulls him off of her and they fall to the ground, in a domestic quarrel.

Francesca crawls rapidly away, towards the front of the house -- the Black Corpse in pursuit.

Lt. Chapham and his Wife stop their struggle, realizing that Francesca's gotten away, and rise up after her.

She gets to the GARAGE DOOR, and pulls it open, disappearing inside, as the Black Corpse gets to the door after her. She shuts him out.

90 INT. GARAGE - NIGHT

90

Francesca holds the doors closed, as the Black Corpse is ripping at the doors, trying to get in.

She looks over her shoulder at the door leading to the KITCHEN, calculating whether she can make a dash for it before he can get through the garage.

CUT TO:

91 INT. HOUSE - LIVING ROOM - NIGHT

91

West is foraging through dark corners with his gun leading the way. He has Hill's Head trapped in one black corner. He approaches, cautiously, aims his gun, when...

...the Head springs past him and up across the room, faster than he can see. TAUNTING LAUGHTER FROM THE OPPOSITE CORNER.

HILL

Ha ha ha...What good is your body now, Doctor West?!

(CONTINUED)

91 CONTINUED:

91

The VOICE is coming from behind a bookcase which stands free from the wall.

West crosses the room to the bookshelves. The books MOVE SLIGHTLY. West frantically flings the books down in order across the shelf, one step behind the movement! Frustrated, he pulls the entire bookshelf down, but nothing's there. Backing away, he KNOCKS a lamp to the floor, causing an eerie upward light to catch the distorted shadow of the head against the wall.

West moves in on the shadow.

CUT TO:

92 INT. GARAGE - NIGHT

92

Francesca finally lets go of the garage doors, and runs for the KITCHEN DOOR, fumbling with the knob.

CUT TO:

93 INT. BASEMENT LAB - AT UNLATCHED DOOR - NIGHT

93

Out of the door comes the STEAM of creation. A thick fog through which the light dances. SOUND OF FEET CLIMBING STAIRS.

94 INT. BASEMENT STAIRS - NIGHT

94

In the orange glow of the flickering light, come two figures shrouded in a heavenly haze of smoke and steam. Slowly, step by step, their rhythmic cadence, the union of god and flesh.

95 INT. LIVING ROOM - NIGHT

95

West continues to move in on the lamp, and holding his gun still, he BLASTS IT, the gun report like THUNDER, PUTTING OUT THE LIGHT. Instantly, the corner is black, as a FLUTTERING SOUND rises up the wall.

At that moment, the doorway up from the basement opens, and the room lights up. Backlit light streaming past them out of the foggy haze, Dan appears, leading....THE WOMAN.

Nothing could interrupt Herbert West's concentration...except this. For standing before him, the fruit of his genius, the issue of his mental loins, HIS CREATION....

(CONTINUED)

95 CONTINUED:

95

THE BRIDE OF RE-ANIMATOR!

Oblivious to all dangers around him, Dan escorts Her reverently into the room. West stands before his creation. He forgets the Hill Head in the corner, and his gun drops to his side.

For a moment, the world stands still on its axis. She has an awkward beauty -- a hypnotically asymmetrical movement. West reaches out for her. He looks over all the seams. They're holding up.

WEST

Yes. She is arrived...

Dan's eyes do not leave The Bride's face. There are tears in his eyes.

WEST

Dan...

Dan addresses The Bride.

DAN

She's more than I ever thought she could be.

Dan and West stand in a moment of glory. But it's quickly curtailed when...

Francesca bursts into the room! falling to her knees, then struggling to get up.

FRANCESCA

They're coming! You've got to get out of here!

Then she takes in the scene. Dan doesn't even recognize her. West won't take his eyes off The Woman.

FRANCESCA

Daniel!

Dan half-way looks towards her.

Francesca looks at The Woman, and realizes what's happened.

FRANCESCA

(sotto)

Dio mio...God have mercy on us.

Dan looks at her fully now.

(CONTINUED)

95 CONTINUED: (2)

95

DAN
She's alive.

As though that explained everything.

Suddenly, from across the room, Hill's Head exclaims.

HILL (O.S.)
LIEUTENANT!!.....

In a panic of confusion, the DOOR BREAKS OPEN and LT. CHAPHAM stumbles into the room, holding up a bloody detective's badge upside down and flailing his stump.

LT. CHAPHAM
Halt!

The Shadow of the Head flutters across the room.

HILL
EXTERMINATE HIM!

The head is swiftly out the door and into the night --
LAUGHING.

Francesca springs to her feet. West SHOOTs wildly at the moving shadow. Dan moves to protect The Woman.

THE WINDOWS BREAK THROUGH...and through the drapes come Mrs. Chapham and the Tall Skinny Corpse, shaking off the bits of jagged glass, then bearing down on Herbert West.

West pulls the gun out, scanning the assailants.

WEST
Stay away from me!

Dan squires the Bride out the only escape -- back down the stairs to the basement.

Lt. Chapham turns towards Francesca, and moves in on her. She backs toward the kitchen but the Black Corpse comes out of the kitchen at her! The only escape is down the stairs. She moves fast, trailing Dan and the Bride.

West starts shooting at the Corpses. He hits the Black Corpse, as bits of flesh fly off. It falls to the ground, but keeps crawling towards him. West turns and exits down the stairs, pursued by the Unholy Four.

96 INT. BASEMENT LAB - NIGHT

96

West slams into the lab, and quickly shuts and locks the door behind him. He frantically darts his eyes to each wall, as if something's going to crash in on him.

They're starting to BEAT ON THE DOOR. LT. CHAPHAM is YELLING from outside the lab.

West holsters his gun. He must fortify the door. He crosses the room, to the wall bordering the crypt, where the steel cabinet blocks the passageway he dug. He pulls the cabinet away, exposing the bricks that cover the hole. The cabinet is very heavy.

WEST

Dan! Help me!!

ANGLE ON DAN, in the center of the lab -- Dan is still mesmerized by The Bride. Francesca is trying to pull Dan back from Her.

WEST (O.S.)

Dan!!

Francesca realizes the danger, and quickly bolts to West's aid. Together, they move the cabinet across the lab but it falls on its side in front of the basement door -- halfway blocking the entrance. The BEATING continues, the SOUNDS of METAL on WOOD now -- stronger and louder.

Francesca backs away from the door as West continues piling barriers on top of the cabinet.

Francesca turns her attention to Dan, who's still enthralled by The Bride. She grabs Dan, tries to snap him out of it, pulling him away from her.

FRANCESCA

Dan! Who is she?! What is she?!

Dan eyes don't leave The Bride.

DAN

It's...Meg.

FRANCESCA

Meg?! Are you insane?? Meg's
dead!

This cracks Dan's emotional bubble. He looks at The Bride more objectively now. She's still beautiful to him, but in an unnatural way. He lets go of her and takes a step back. The Bride moves towards him.

(CONTINUED)

96 CONTINUED:

96

Francesca looks around the lab, for the first time. She SEES all the bizarre carnage: blood, body parts, dry ice, the smoking vat -- all of it now in disarray, like the war tent just before the final onslaught. West pushes by her, as he collects up his notes, the serum, and his important paraphernalia. Francesca's nauseated and confused. She grabs hold of West's shirt.

FRANCESCA

What's been going on down here?!

West knocks her hand away, and gestures to The Bride.

WEST

Now you see -- we did create new life! With my hands, I created what no man's mind, or woman's womb, could ever hope to achieve!

FRANCESCA

You have no right. This is blasphemy!

WEST

Blasphemy?! Before what god? A god repulsed by the miserable humanity he created in his own image? I'll not be shackled by the failure of your god! No -- it is blasphemy is to wallow in insignificance! I have taken the refuse of your god's failure -- and I have triumphed. There --
(gestures again to The Bride)
-- is my creation!

The Bride steps forward, reaching for Dan. Dan takes a step backward, and their eyes lock once again. She moves to the side, Dan moves to the side away from her.

THE BRIDE

You made me.

Dan can't take his eyes away now. They continue their eerie "dance." Francesca intercedes.

FRANCESCA

We've got to get out of here!

DAN

But...she's alive. I'm responsible for her now.

(CONTINUED)

96 CONTINUED: (2)

96

ANGLE ON DOOR. It's beginning to splinter.

West starts to load his gun.

FRANCESCA

We have to fight them off! They
will come through the door!

The Bride embraces Dan. Dan ignores Francesca.

FRANCESCA

Dan...I'm real...Not her!

Frustrated, Francesca grabs hold of The Bride.

FRANCESCA

Leave him alone!

The Bride turns to Francesca, reaches out with her hand and bears her teeth like an animal. She jumps on Francesca and bites her on the neck, drawing blood. Francesca pushes the female creature away from her hard. This sends The Bride off-balance.

Her limbs move independently as she regains her balance, like a marionette, each limb being pulled in separate directions and at separate speeds. The Bride regains control and she attacks again. It's a GIRL FIGHT. They roll around the floor of the lab, knocking over lab equipment.

West is distracted from the dangers at hand. He sidles up to Dan, stepping back with Dan from the female flailing.

WEST

(to Dan)

Your girlfriend doesn't have a
chance. Our "girl" is superior.

As the fight continues, they knock over lab equipment, as severed limbs and other body parts fall to the floor. Cages are knocked over, liberating small animals which scurry about through the mayhem.

The Bride and Francesca roll into the VAT, knocking it over away from them, spilling its noxious contents to the floor.

ANGLE ON CONTENTS OF VAT. Strange living, growing, reptilian forms. The green fluorescent goop mixes with the physical debris, as the Forms twitch in faint animation.

ANGLE ON BASEMENT DOOR, as a FIRE-POKER breaks through the splintered door, and ARMS reach in.

(CONTINUED)

96 CONTINUED: (3)

96

West sees this, and realizes it's all over. West looks at Dan.

WEST

Come on, Dan. Leave Her! We can start over. We'll build another!

West loads his small TRUNK with his serum, notes, and paraphernalia.

Dan SEES that Francesca is getting the hell beat out of her. In a final blow, Francesca is knocked against the cabinet in front of the door, winded. She struggles to inhale, but can't.

The Bride moves in for the kill.

Dan dives down to Francesca, as LT. CHAPHAM'S ARM reaches through the door from above. Dan holds Francesca tenderly in his arms, and fends off the menacing Bride.

DAN

GET AWAY!...YOU MONSTER!!

The Bride stops. She looks at him, confused. She's breathing heavily, perspiring. Fluids leak from her seams, due to the strain of the fight. The bandages are pulled away in places and are crazily disorganized. She steps (on ballarina's feet) gracefully -- but with perceptible twitching -- towards him, reaching down with her right hand to touch his face. Tenderly. She strains to speak.

She gestures to her chest, then to Dan.

THE BRIDE

For...you.

Pain registers in her eyes. Dan slowly rises to his feet. He puts out his hand, keeping her away. She doesn't understand. She tries to reach for him again and he bats her hand away.

West closes the trunk and pulls his gun.

WEST

Forget it, Dan! She's just an assembly of dead tissue!

The Bride looks to West now, hurt. She turns back to Dan. Francesca looks up from the floor, repulsed and frightened.

The Bride, seeing rejection all around her, has tears in her eyes. She trembles as she awkwardly moves towards Dan.

(CONTINUED)

96 CONTINUED: (4)

96

The assemblage of her parts are more discordant in movement. She strains to communicate. The skin covering the seam at her neck pulls apart, exposing the tendons and connecting tissue beneath.

Dan instinctively reacts away from her.

THE BRIDE

You...made...me. Don't turn away.

She doesn't know what to do. She tries being sensual with Dan. She kisses him, touches him, wraps her whore's leg around him, pressing her body against his.

Dan pulls away in disgust. The Bride is crushed. She reaches out with her left hand.

THE BRIDE

Don't you want me?

DAN

I don't want...your body.

The Bride looks all around, into space, dizzy from her existential conundrum. She looks back at Dan, then her face jerks upward, and she SCREAMS AT THE CEILING.

THE BRIDE

THEN WHAT DO YOU WA-A-A-N-T?!!

Her body goes into contortions. The gauze bandages rip, as the skin covering the seams of her body parts tear -- her wrists, under her breasts -- exposing the connective tissue.

Dan is shocked. West is enthralled. Francesca rises.

The Bride looks deep into Dan's eyes, as she purposefully pulls at a seam on her chest with her left hand, then digs her right hand into her chest. Never taking her eyes off his...SHE PULLS OUT HER WILDLY BEATING HEART! And holds it out in supplication -- an offering.

All are shocked.

THE BRIDE

(wailing into the void)

IS THIS WHAT YOU WANT?!

Dan looks at her -- at THE HEART beating on her outstretched palm. Dan's eyes focus with crazed self-realization. He CRIES OUT.

(CONTINUED)

96 CONTINUED: (5)

96

DAN
YOU'RE NOT MEG! MEG'S DEAD!

The Bride freaks out -- and flails about in a death-dance of destruction. She grabs Dan, strangling him, trying to take him down with her. The Bride's body is separating at the seams.

Before Francesca can leap to Dan's assistance, Lt. Chapham's torso breaks through the door. He lands on the cabinet, and reaching out, he grabs Francesca.

West is dragging his trunk over to the wall, where now the masonry is literally pouring through the bricks -- a flood.

Francesca, clawing to get out of Lt. Chapham's grasp, SCREAMS for help.

West stops, leaves his trunk, turns and draws his gun. He takes a step forward, aiming carefully.

WEST
Move out of the way, Francesca!

Francesca struggles to move aside.

LT. CHAPHAM
My wife understands -- really!

Francesca bites his stump. He LAUGHS.

West aims, ready to fire, waiting...

...Dan and The Bride roll into West, toppling him.

Francesca can't get free of Lt. Chapham. He starts pulling her back out through the splintered door, pulling her neck up against a long deadly splinter. It starts to pierce her skin.

LT. CHAPHAM
Join me!

The splinter is about to puncture Francesca's throat.

Suddenly, the FIREPOKER bashes the side of Lt. Chapham's face. BEHIND HIM, the jealous shrew, MRS. CHAPHAM. Lt. Chapham lets go of Francesca. She gets away, as Mrs. Chapham works over the Lieutenant. She grabs him by the neck, then flails the poker, backhanding it into the caged doorbell/warning light, which sets off the strobing light and buzzer. It simultaneously shorts out the rest of the lights in the room -- in irregular spasms.

(CONTINUED)

96 CONTINUED: (6)

96

West finally has a clear shot at Lt. Chapham. He empties his gun into him. Stopping him, but not his wife. The other corpses begin crawling over Lt. Chapham, into the room. Breaking apart what's left of the door.

West runs back to the wall -- his escape route.

Francesca rushes over to help Dan, pulling him away from The Bride's death-dance.

The Bride's limbs pull apart, one from another. Separately, they animate in the goop on the floor, flipping about in their characteristic ways: a foot pirouettes by itself; the murderess' hand scratches Dan's face and falls to the floor; the right hand of "justice", the lawyer's hand, holds reverently Meg's heart -- WHICH STOPS BEATING.

West has watched from the wall, where he's beginning to take the bricks out for his escape.

WEST

Make a note of it, Dan. TISSUE
REJECTION!

Dan and Francesca look to the door, but it's blocked by the re-animated corpses, struggling to squeeze through. Mrs. Chapham still flails with the poker. The Black Corpse flops through, and crawls on his belly in the charnel muck towards them.

FRANCESCA

There's no way out!

DAN

There is!

Dan leads Francesca away from the Black Corpse, to where West has uncovered the hole. Sand and mortar pour freely into the lab.

...The hole is now big enough for escape...when...

0 ...FROM THE DARKNESS OF THE CRYPT APPEARS THE HEAD OF DR. HILL, BLOCKING WEST'S WAY! The HEAD is suspended in the air, kept aloft by BAT'S WINGS, which have been attached to where his ears should be. He LAUGHS maniacally at West.

HILL

West, you stupid BI-PED!

THE HAND WITH THE AMPUTATED FINGER REACHES through the wall, grabs onto the bricks below Hill's Head.

(CONTINUED)

96 CONTINUED: (7)

96

Hill's head flies toward West, and into the lab, as the hand pulls down the bricks. It is the re-animated Angel, with Lt. Chapham's arm!

Francesca SCREAMS at the sight of it.

OH THE WALL COLLAPSES. And in the dust and strobing light, COME HILL'S LEGIONS! AN ARMY OF FAILED EXPERIMENTS THAT WEST HAS BEEN STASHING IN THE CRYPT! -- RE-ANIMATED DEATH AND DEFORMITY STORM THE LAB!

Among the aberrant mutants: TWO TORSO'S LINKED TOGETHER, walking on four arms; LEGS WALKING WITH NO TORSO, ANIMAL LIMBS MIXED WITH HUMAN LIMBS -- a nightmarish phantasmagoria, all reaching for West.

West backs up, as the unimaginable multitude of re-animated beings grab hold of him...then carry him aloft towards the crypt! His nightmare paranoia finally true, as madness explodes in his eyes. And he is borne relentlessly into the crypt.

Francesca and Dan are attacked by the re-animated monstrosities from one side, and the re-animated corpses from the other -- they struggle against the writhing mass, but don't have a chance. They too are dragged into the crypt.

Hill's Head SCREAMS in triumph! Yes, revenge is sweet.

97 INT. CRYPT - NIGHT

97

The ceiling of the eldrich, ancient crypt, begins to crumble. The light is sparse, a shaft of it coming from the lab -- strobing. There is an eerie phosphorescence to all the re-animated monstrosities in the blackness of the crypt. It's a hellish, dance macabre, around West on an altar of groping flesh.

The Hill Head presides, suspended in the darkness.

HILL'S HEAD
Welcome to my nightmare!

The crypt is caving in all around them. Dan and Francesca struggle wildly, as the wanton rumpus continues. Last Days of Pompeii in Hell, pillars in the center of the room fall, as the ceiling collapses, revealing a hole that leads above. The ancient sand and dirt pours in, creating a dark maelstrom.

Seeing the opening, Dan leaps up, crawling over all the pained flesh. He calls out.

(CONTINUED)

97 CONTINUED:

97

DAN
FRANCESCA! COME ON!

She follows him, as he climbs blindly through steaming humus, up through the choking stench, and up, up, and...out.

98 EXT. CEMETERY - ABOVE CAVED-IN MAUSOLEUM - NIGHT

98

A HAND claws its way through the dirt and broken stone above the collapsed mausoleum. Then another hand, and finally, OUT POPS DAN'S DIRT-COVERED HEAD, as he GASPS for air. He works quickly, struggling to rise from the dirt and stone.

He stands up in the moonlight, above the incredible, unrestrained nightmare.

99 INT. CRYPT - NIGHT

99

With tears in her eyes, Mrs. Chapham drags her dead husband into the crypt, the soon-to-be mass grave. With dirt falling all around them, she clutches him...forever.

Herbert West is covered from sight by writhing life-forms -- fruit of his scientific womb. There is a cacophony of hellish MOANS and CRIES, that echo in the darkness -- a chorus of vengeance.

Then it all caves in -- burying them all...

CUT TO:

Still struggling to rise, FRANCESCA's SCREAM is squelched by dirt, covering her face.

CUT TO:

100 EXT. CEMETERY - NIGHT

100

Dan feels the earth move. In a panic, he dives back down and reaches into the broken earth. He gropes, then holds firm. Then slowly pulls Francesca up onto the top of the crumbled grave. She's lifeless in his arms. He falls to his knees, clutching her to his chest.

DAN
Francesca....

Her eyes flutter, then open...

(CONTINUED)

100 CONTINUED:

100

CAMERA TILTS UP, to SCRAGGLY BRANCHES before an orange MOON
in the night sky.

DAN (O.S.)
You're alive! You ARE ALIVE!

FADE OUT.

FADE IN:

101 INT. SOMEWHERE IN THE FALLEN CRYPT - NIGHT

101

Crushed by dirt, his bat wings flopping about in a chaos of
debris, Hill's Head LAUGHS INSANELY, muffled in the steaming
dirt.

CUT TO BLACK.

THE END